American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

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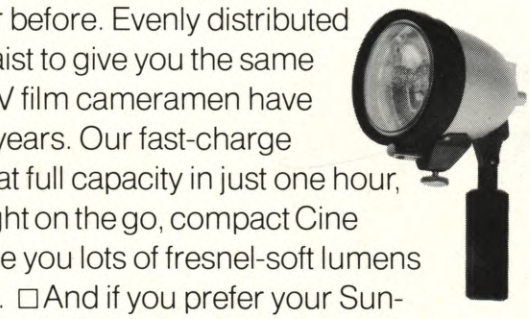

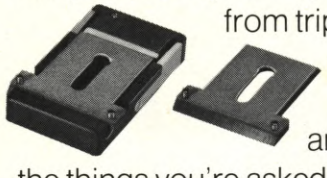

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We run into so many unusual situations when we rent equipment, that we can now offer you a selection of solutions to other people's problems.

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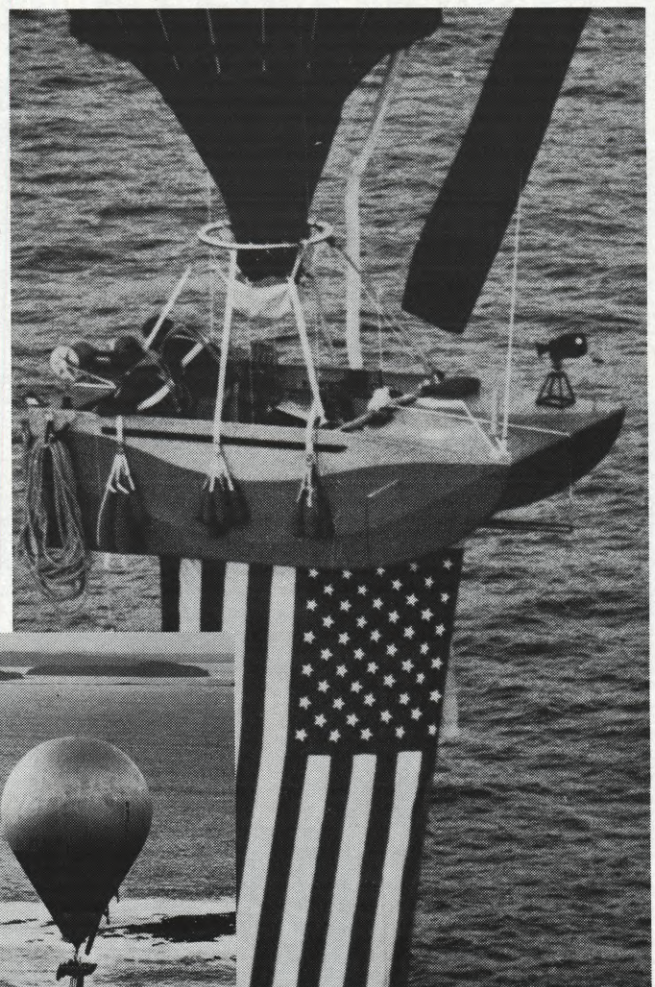
Oak Creek Films chose the FRENCH ECLAIR ACL to fly with The Eagle...

For their CBS Sports Special, Oak Creek Films was to shoot the "Eagle" balloon flight across the Atlantic. This presented a unique set of problems. The camera they chose was the French Eclair ACL ... and for very special reasons:

"Shooting in sync sound during the flight of a helium balloon is extremely critical. Since the balloon moves silently with the wind, there is no wind sound to mask camera noise. That's why it was so important to use the STUDIO QUIET French Eclair ACL."

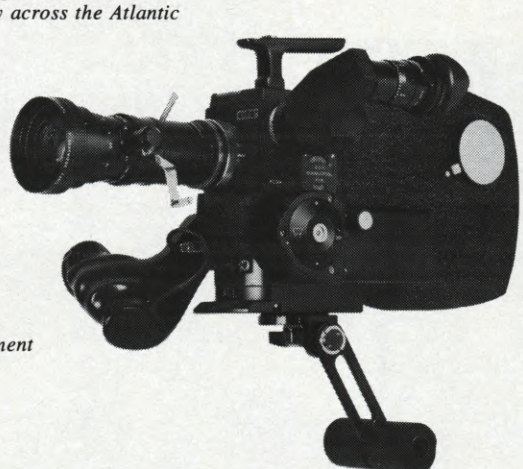
"The instant snap-on magazine was another big asset. And the ACL LED-7 system made it easy to determine exposure quickly and accurately."

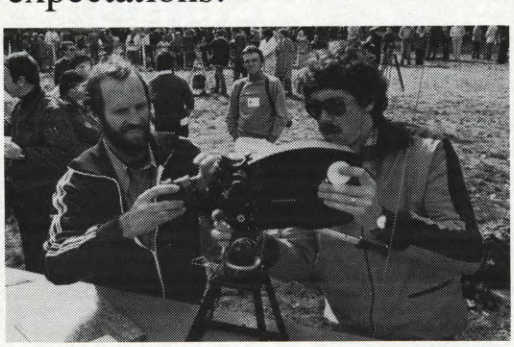
"Every aspect of the French Eclair ACL worked to our advantage, even through the storm and the forced landing in the Atlantic. The French Eclair ACL's rugged performance met the test far beyond our expectations."



The ACL in position on the gondola

The Eagle starts its journey across the Atlantic





Len Aitken and Bill Snider of Oak Creek Films check equipment prior to take-off

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American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

The American Society of Cinematographers is not a labor union or a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as Directors of Photography and have demonstrated outstanding ability. Not all cinematographers can place the initials A.S.C. after their names. A.S.C. membership has become one of the highest honors that can be bestowed upon a professional cinematographer, a mark of prestige and distinction.

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ON THE COVER: Howard Koch, President of the Academy of Motion Picture Arts and Sciences, assists film star Janet Gaynor in the cutting of a gigantic gold-frosted cake in the shape of an Academy "Oscar" on the occasion of the Golden Anniversary of the prestigious award. Fifty years ago, Miss Gaynor was the first actress to receive the statuette for her performances in "SUNRISE", "SEVENTH HEAVEN" and "STREET ANGEL".

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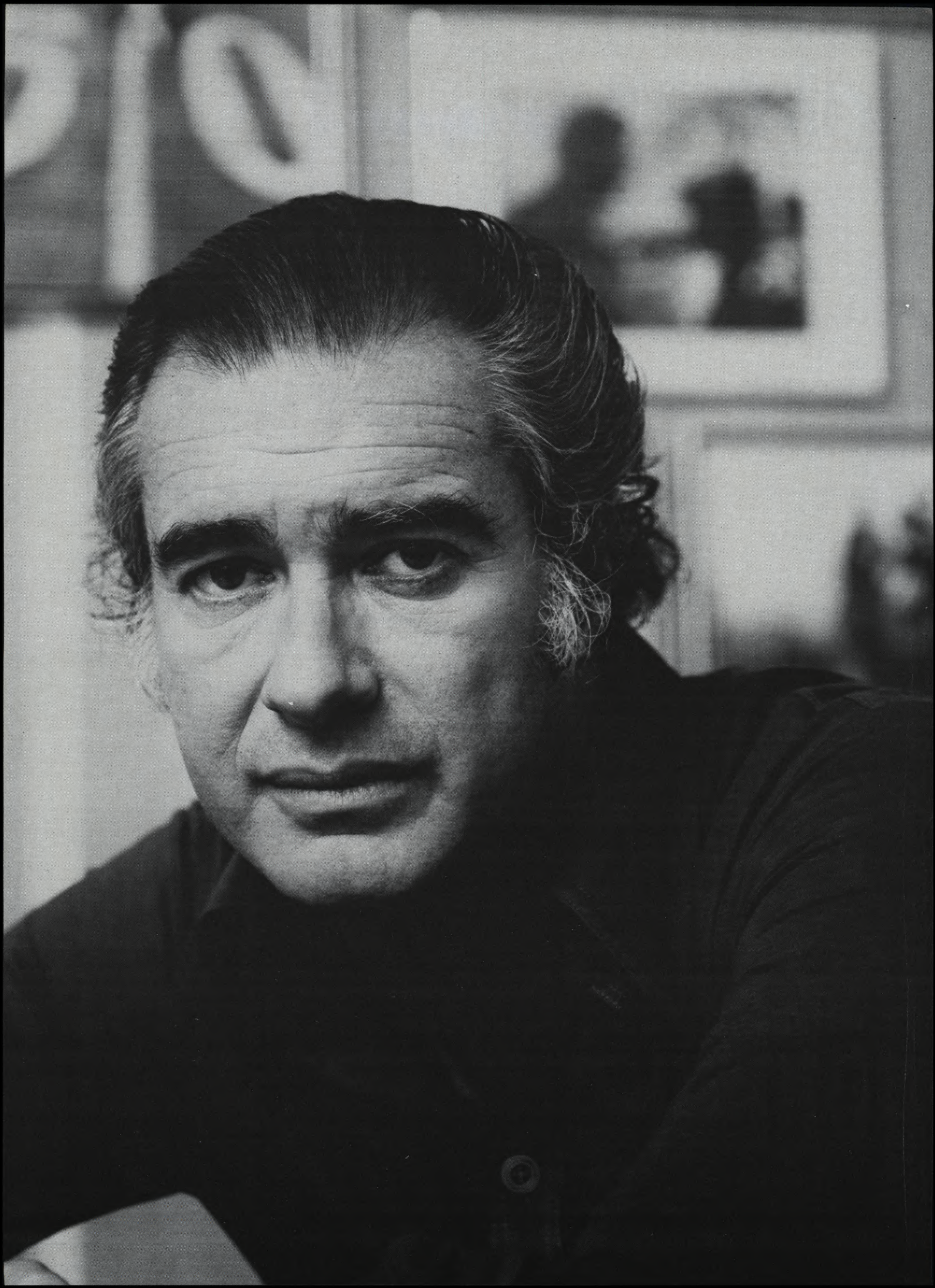

FRANKENHEIMER

"I think a film must be an event. It must be something that the public can't get at home on television. It has to be something broader and more exciting in scope. I spent many years with David O. Selznick. If there is anything he taught me, it is the value of a powerful story clearly and dramatically told. That means a close collaborative effort between the very good writer, producer, cinematographer and director. I don't hold to the theory that film is a "director's medium" or anyone's medium.

"I think it's important to get the best out of people. And to do that, you have to let people know you trust them. Let them do their job. I always trust people until I find I can't.

"I believe that there's nothing a person can't do. It's the indomitability of the human spirit. I believe in heroes, but not in the classic sense. It's the person who hangs in there and really goes on in spite of all kinds of odds that really interests me.

"I think there is a return in our society to more simplistic values. People want to see heroes. That doesn't mean just good and bad guys, but the challenge to take a flawed character and make it work can be exciting.

"You just can't put a camera on something and shoot and hope—that never works. My years in live television taught me that. Planning is everything. Every move, every camera angle has to be worked out in advance. And in detail. Because when you work with really large crowd scenes, there's no chance for a retake. Working on 'Black Sunday,' for example, there was only one take with Robert Shaw at the Super Bowl. We used ten cameras. But we still rehearsed it carefully in advance. Nothing was left to chance. It was the same with the Madison Square Garden scene in 'Manchurian Candidate.'

"I don't like secrets in this business. I don't keep things to myself. Everyone is kept informed through meetings. Everyone knows what's going on all the time. I insist on the best people. I never compromise on talent. Good people make me look good. I've tried very hard to prevent style from overpowering materials. The director that I admire most is William Wyler. When you look at Wyler films, they are brilliantly directed, but never in a style that gets in the way of material.

"I tend to work in a rather classic style. I don't try purposely for a camera style. I think it's wrong to do that.

"I want an honest look to my films. I have tested Kodak's Eastman color negative II film 5247. It is absolutely superb. The tests we've made with the help of the Kodak people show it to be clean, brilliant and alive. I think 5247 is the best film I've ever seen. Superb.

"What I love about this film is—if you have a good eye, that's the way it's going to come out on the screen. I think film has a look that nothing else can match. I'm very sensitive to color. I plan color very carefully. Again leaving nothing to accident.

"I have no great revelations on how I make films. All I know is that making films is the most important thing in my life."

Kodak can be there for any problem you might have relating to Kodak film. The men and women in Kodak regional offices offer skill and expertise that can aid you in your everyday work as well as in special problems. Don't hesitate to call on them. For a free copy of this and other interviews send for our Kodak Professional Forum booklet, Write: Eastman Kodak Company, Dept. 640C, Rochester, New York 14650.

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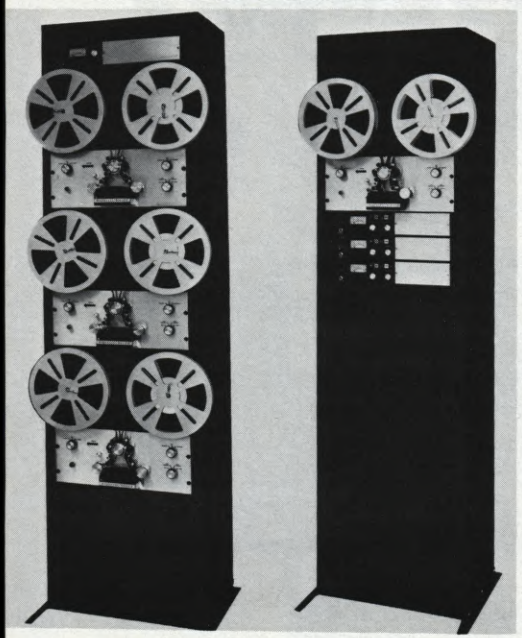
WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE



NEW SERIES OF RECORDERS/REPRODUCERS AVAILABLE FROM MAGNASYNC/MOVIOLA

A series of solid-state insert recorder/reproducer and dubber systems is now available from Magnasync/Moviola Corporation.

According to Sam Lane, vice president—marketing, the Series 3000 Insert Recorder Reproducer is specifically designed for re-entry type recording, while the Series 3000 Reproducer provides total dubbing capability in 16mm, 17.5mm and 35mm formats.

Both systems feature exclusive constant time-delay corrected electronics for totally transparent reproduction; low-noise, low-distortion electronics; extended frequency response; sliding head covers for instant cueing access; switchable A/B wind modes; and pushbutton reset footage counters. Options include 24/25 fps speed ratios; inching knobs; and a universal tachometer kit for slaving Magnasync/Moviola flatbed editors, recorders and reproducers.

The series 3000 Insert Recorder/Reproducer is designed to overcome two major engineering obstacles: noise and insert timing. Noise at initial recording and post recording is eliminated by deriving the erase and bias signals from a crystal-controlled perfect square wave. The use of a precision ramp start control for bias and erase signals, coupled with the ability to set the precise in/out times for inserts and deletions, results in totally undetectable insertions and deletions of recorded speech, effects and music. This unique insert feature enables the recording engineer to make a completed mix in one run through without going back to starting sync mark.

The Series 3000 Reproducer utilizes the same transport mechanism and playback electronics as the Insert Recorder/Reproducer, thus allowing for full system performance compatibility. Its modular "building block" design enables expansion of the system from one channel to four by means of plug-in modules. The Type 22 (dual transport) and Type 33 (three transport) models include interlock motors and relays, with interlock accessories available as an option on the single transport unit.

Complete specifications and prices on both systems are available from Product Manager, Studio Recording Division, Magnasync/Moviola Corporation, 5539 Riverton Avenue, P.O. Box 707, North Hollywood, CA 91603; telephone (213) 877-2791; telex 67-3199 MAGNA/MOVIO.

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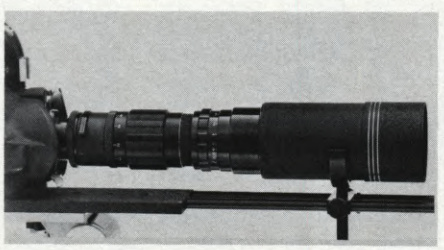

CENTURY PRECISION CINE/OPTICS INTRODUCES TELE-ATHENAR II SERIES LENSES

Century Precision Cine/Optics takes great pleasure in introducing the Tele-Athenar II Series of lenses. This series ranges in focal length from 230mm f/2.8 to 1200mm f/6.8. The Tele-Athenar II's have been designed to fit virtually all motion picture, television and 35mm SLR cameras currently on the market, via a unique interchangeable mount system.

The lenses are manufactured in a neutral mount and a complete series of adapters are available to fit the various cameras. This enables a single lens to be used on a wide variety of cameras and formats. These lenses feature a new improved, faster acting focusing mount and decreased close-focus distance in most cases.

The Tele-Athenar II comes complete with a built-in gelatin filter holder and long lens shade. Most models also accept standard screw-in or drop-in glass filters. The Tele-Athenar II series features the same world famous optics that have, over the past 30 years, earned Century Tele-Athenars the reputation as the sharpest, lightest weight telephoto lenses available. Call or write for new two-color brochure which fully describes this outstanding new series of lenses.

Further information can be obtained by contacting Steve Manios or Bill Turner at Century Precision Cine/Optics, 10661 Burbank Blvd., N. Hollywood, CA 91601. Telephone (213) 766-3715.

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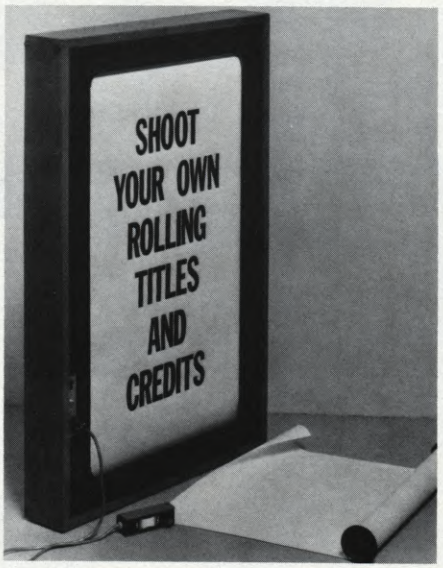


SPEECH PROMPTER DOUBLES AS CRAWL TITLE UNIT

The E.N.A. Products Co. of North Hollywood, Ca. has modified the standard model 2032 Rolavision, which has been marketed for years as a TV and speech prompter, to a crawl unit for use in shooting rolling titles and credits. The modification also allows filming of special effects, in addition to retaining the speech prompting role. Featuring two variable speed controls, one of which is located in the hand-held remote control unit along with the forward-reverse and on-off switch, the speed of the crawl can be precisely controlled by the operator.

To shoot titles or special effects the standard 20-inch-wide-by-60-foot-long paper roll can be used, or the subject to be filmed can be printed on any suitable material up to 20 inches wide.

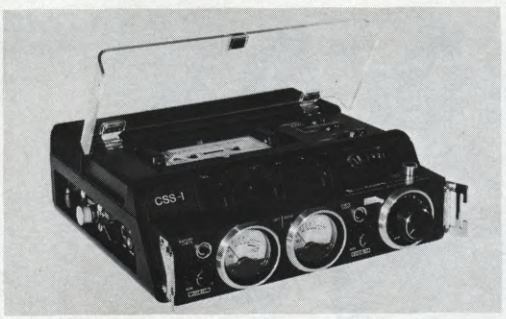
The unit with its handsome 26 x 39 x 4-inch-deep hardwood cabinet has been priced at only $399 and has been well received.

The E.N.A. spokesman said the company will modify previously purchased units upon request.

Dealer inquiries are invited. E.N.A. Products Co. 6840½ Vineland Ave. No. Hollywood, Ca. 91605. ■

A SOUND INVESTMENT

Alan Gordon Enterprises Inc. features one of the most complete sound departments in the industry. No matter what your sound requirements are, be sure to check with AGE Inc. first. Most pros do. Here are just a few of the items we carry in stock!

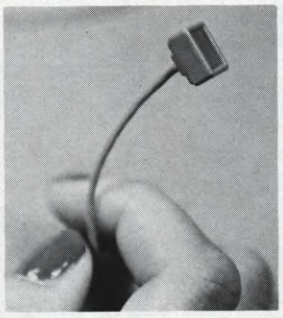


CSS-1 CRYSTAL SYNC RECORDER

Introducing the new CSS-1 Professional Crystal Sync Cassette Recorder, an outstanding, lightweight portable recorder that is ideal for both studio and location work. The CSS-1 is only 10⅛" x 11¾" x 3¾" in size and weighs just 7.8 pounds, yet it provides professional quality sound for users of all film formats — 8mm, 16mm and 35mm. Forty-five minutes of recording time per cassette tape are available on the CSS-1 which records two channel stereo or two monophonic tracks in standard N.A.B. 1 and 2 position. A separate head records the built-in crystal sync or cable sync, digital or pilotone. The recorder also features super A.N.R.S., which eliminates tape hiss and allows low audio passages to be recorded above tape noises. There are many more features on this outstanding unit but, best of all, it can be used as your primary or back-up recorder and is priced to fit every filmmaker's budget. For more details call Frank Kelly at AGE Inc.

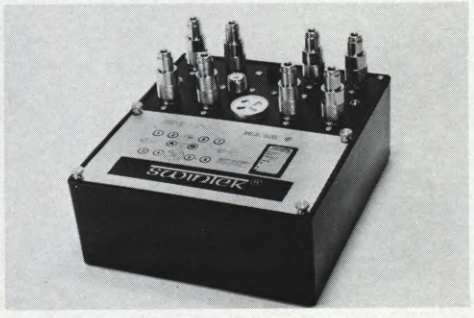
CSS-1 Recorder with standard features **$850.00**

Optional Accessories:
- XLR Connectors
- Bloop Oscillator
- Resolver



MINI MIC MICROPHONE

The Mini Mic is a subminiature microphone that incorporates the latest advances in electret and transistor technology. Its unique design uses an extremely low current field effect transistor actually deposited inside the capsule. The frequency response is selected to perform ideally as a lavalier microphone, but is not so radically adjusted as to compromise its use as a "hidden" microphone in motion pictures, nor is it "peaky," which could prevent its use in music recording.
Prices start at $110.00.



MARK 9-S DUAL ANTENNA DIVERSITY SYSTEM

Signal dropouts, or "dead spots," those unpredictable areas where two reflecting R.F. signals from a cordless transmitter cancel each other out at the receiver producing a momentary loss of audio called a "hit," are no longer the bane of cordless microphone systems with the introduction of Swintek's unique accessory Mark 9-S Dual Antenna Diversity System.

What makes the Swintek Mark 9-S Diversity System unique is that it eliminates the weak points of "switching-type" diversity systems by combining rather than switching the outputs from two antennae, providing an increase in signal strength and not a loss, as experienced in switching-type diversity systems. This is accomplished by feeding the output signal into a special phase linear amplifier designed to provide a minimum of 3Dbs of additional signal gain input for up to eight receivers on different frequencies without interchannel interference or any appreciable increase in noise. Unlike other diversity systems, the Swintek Mark 9-S requires only one receiver per channel, thus greatly reducing the cost of the system.

The versatile Mark 9-S Diversity System is an accessory you should not be without as it can be used with any brand V.H.F. cordless microphone system. It offers unequaled economy, portability, reliability and, best of all, Swintek performance-proven quality. Price: **$895.00**

ZEPPELIN WIND SCREEN

The Zeppelin Wind Screen insures perfect sound recording in all conditions where wind or air movement is present. Its aero-dynamic design screens the microphone from wind but allows the sound in. Although extremely lightweight, the Zeppelin is virtually indestructible. It is easily cleaned by washing with a detergent or by being blown out with compressed air. Should the Zeppelin be punctured, torn or similarly damaged, common white glue will usually suffice to make the necessary repairs. There are Zeppelin Wind Screens available to house Sennheiser 815 and 415 microphones, AKG C-450 modular condenser microphone systems and other similar microphones. The Zeppelin can be boom mounted or handheld with the Independent Suspension Shock Mount. Prices start at **$100.00.**

FISHPOLE MICROPHONE BOOM

Lightweight but extremely durable, the AGE Fishpole Microphone Boom is an ideal accessory for filming on location or in tight quarters. Made of black anodized aluminum, the boom extends from a minimum of five feet to a maximum of twelve feet in three telescope-adjustable interlocking sections. Supplied with a built-in microphone cable that is secured to prevent cable noise. Price: **$119.95.**

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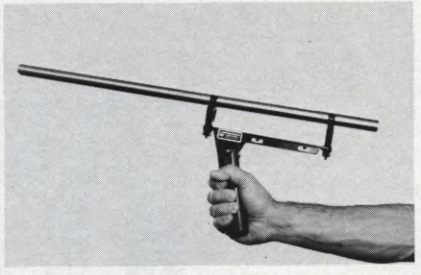

INDEPENDENT SUSPENSION SHOCK MOUNT

The Independent Suspension Shock Mount is a microphone holding device. Its double-cantilevered suspension isolates the microphone from incoming sound disturbances, including boom rumble. Its isolating ability is accomplished by direct sound cancellation and energy transposing principles. It is balanced to work with or without a matching Zeppelin windscreen. The pistol grip features a cable clamp, a continuously adjustable working angle plus both ⅜" and 5/16" threaded inserts for convenience in mounting. The IS/Shock Mount can be used hand held or boom mounted and is available in models for the Sennheiser 815 and 415 microphones, the AKG C-450 microphone system and other similar microphones. Prices start at **$60.00.**

SWINTEK CORDLESS MICROPHONE SYSTEMS

There is a Swintek system to fit every recording need. The Mark 750 UHF offers a choice of licensable UHF frequencies with broadcast quality audio and a hi-gain antenna system to minimize static, dead spots and interference. The Mark 450 AC-DC unit meets the most exacting requirements of the professional cinematographer at a price to fit even the most stringent budget. The Mark 650 or "Hitchhiker" is designed to ride on the side of most professional single system cameras, including the CP-16A, General and Frezzolini, draws its power from camera or Nagra and weighs only 15½ ounces. All Swintek systems guarantee the best quality sound available. Prices start at **$1370.00.** For more information on the complete Swintek line, call Frank Kelly, manager of our Sound Department.

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This new flat bed editing table for 16 and 35mm films is a masterpiece of design, efficiency and precision. One European filmmaker commented: "A Cinemonta is a Cinemonta and there is nothing else like it in the world." Cinemonta is available in 2, 4, 6 and 8 plate models; also 2 picture, 2 sound and 3 picture, 1 sound.

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- Can accommodate 2000 feet plates.
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- Table can easily be moved on rollers. Compact construction.
- Table can be rotated to a vertical position for easy servicing and mobility.
- Synchronous Points on left and right side of table.
- Electronically controlled motor system. Motorspeed is synchronous with line frequency for 24 (25) frames/second to guarantee optimum speed stability, enabling one to make a sound mix.
- Solid State High Quality 10 watts amplifier on plug-in printed circuit boards.

Optional Equipment:

- Selsyn connection system.
- Foot pedal for 24 (25) frames/seconds and fast transport in both directions.
- Hand operated sound head.
- High speed film winding system.
- Electronic counting unit.
- Work Lamp.

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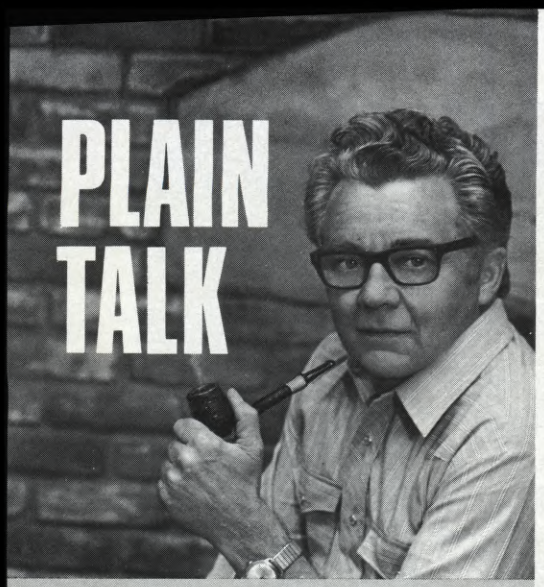

by J. Carl Treise

When your film processor is sick, will the manufacturer make a "house call"?

I get a little tired of hearing film equipment manufacturers talk about how much they care . . . and then not coming to your help, when you really need them.

When you have a problem, can you reach a top man in the organization, or are you shunted aside to some lackey? If your problem is serious, will they hustle someone out to see what's wrong and help you on the spot?

I'm disturbed by the fact that some manufacturers don't seem to give a damn any more, once they make a sale. If the delivery is weeks (or months) late, if the gear arrives without all the parts, if the unit doesn't work as promised, that's just too bad.

If anyone shows up on your doorstep, it's likely to be a salesman full of explanations . . . and that's about it.

A quotation should be more than just a piece of paper. It's a commitment between people. It's a promise by the manufacturer that he will build for you exactly what you need and if the equipment doesn't do everything it's supposed to do, he'll come back and make sure it does.

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QUESTIONS & ANSWERS

Conducted by CHARLES G. CLARKE, ASC.
and WINTON HOCH, ASC.

(Inquiries are invited relating to cinematographic problems. Address: Q. & A., AMERICAN CINEMATOGRAPHER, P.O. Box 2230, Hollywood, Calif. 90028.)

Q I am planning to film beach scenes in Hawaii on 7242 film using the normal 85B filter, some of these scenes will be made at twilight with shore and boat lights on. My problem is when to remove the 85B filter? Thank you for your past answers which have proven most helpful to me.

A The important factor here is whether you desire late evening or night-effect scenes. The 85B filter is required for normal day scenes to absorb the excess blue light for which the film you are using is balanced to normal daylight hours, but at dusk, the situation is different, there is very little blue light prevailing. Furthermore, we all associate blue "fill light" with moonlight. In this case, the 85 filter can be removed as to produce an overall bluishness to the scene. (This also helps with the exposure problem of little light at that time of day.)

If you desire sunset or twilight effects, the 85 filter should be used to retain the warm colors of evening.

Q In noticing industrial films shot in interiors of large buildings, there is a general tendency to light (3200K) a specific area and let the rest drop off to a green overcast due to the use of mercury vapor lights usually used in industrial plants. When shooting with the new 7247 ECNII, could you please give me the proper light (3200K) filtration and lens filtration to use when filming under various mercury vapor lights used in industrial plants to balance both location lighting and ambient lighting so that I may be set in the proper direction in getting rid of the "GREEN" ghost on film?

A Mercury-vapor lamps are generally not recommended for color photography because they present a discontinuous spectrum with strong lines at 405, 436, 546 and 578 nanometers. While they can appear visually white, they emit almost no red light and, therefore, produce color photographs that are quite green and contain dark reds.

In industrial plants there are two types in general use:

1) the clear G.E. mercury lamp, which generally does not produce acceptable photographic results with any kind of filtering. These lamps have an apparent color temperature of approximately 6000K.

2) G.E. DeLuxe White Mercury vapor lamp, which has an apparent color temperature of 3600K and contains a red-emitting phosphor which gives considerably improved red reproduction.

An approximate filtration for the clear mercury lamps with Eastman Color Negative Film 7247 would be a 90 magenta, plus 100 yellow, plus an increase of three lens stops. An approximate filtration for the De Luxe White Mercury lamps would be CC40 magenta, plus a 50 yellow, plus one and a half lens stops increase. This sort of correction would be an overall correction for the entire area. The preferred technique for photographing industrial plants where mercury vapor is employed would be to light the specific action area with 3200K tungsten lamps and not try to balance the overall area.

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Eastman Kodak

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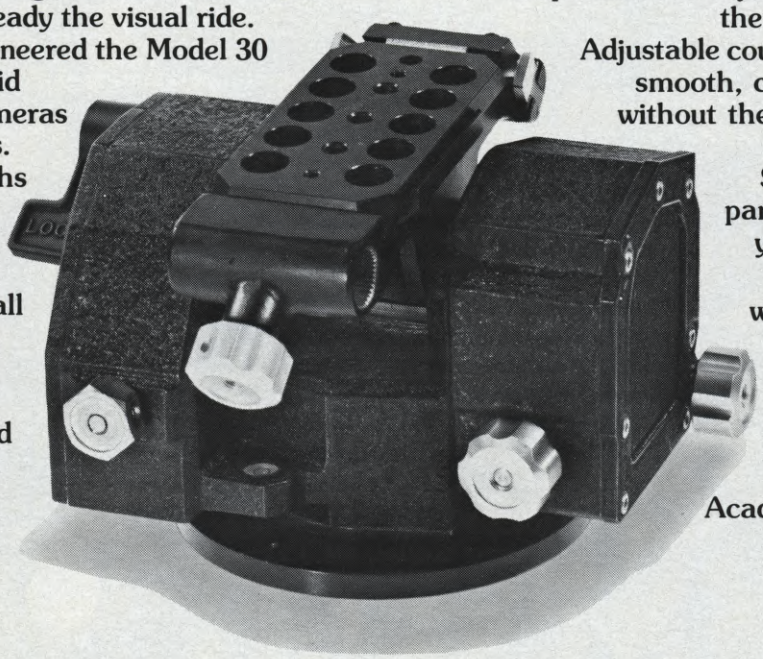

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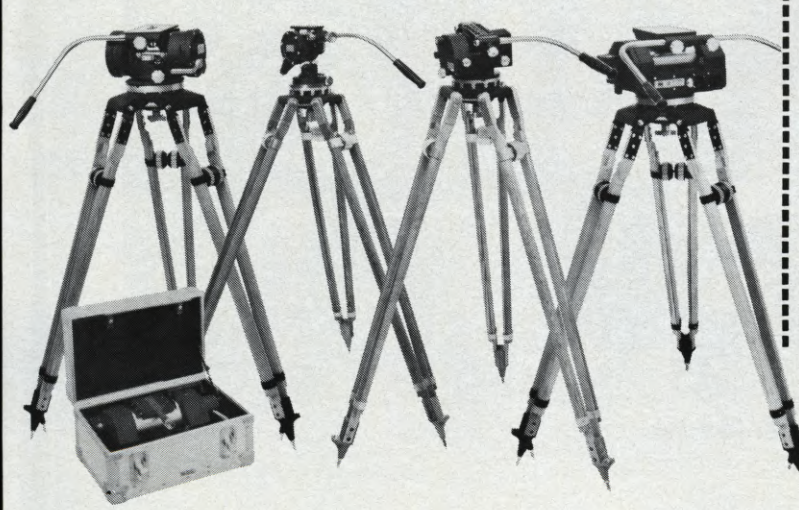

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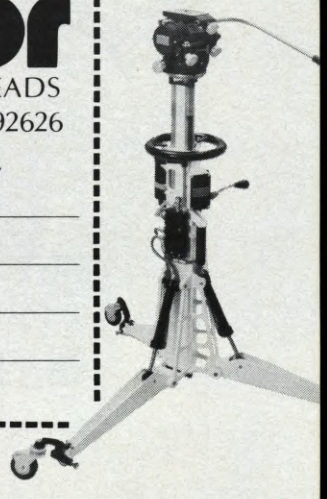

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Regardless of function, every Minolta meter is designed for efficiency: fast operation, large easy-to-read scales and careful balance for comfortable, smooth handling. And all use silicon cells for accuracy, speed and proper spectral response.

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The Minolta Auto Spot II and Auto Spot II Digital meters give you ultra-precise 1° spot readings in a 9° field. Two models let you choose between a motorized scale in the viewfinder or a large digital f stop readout on the side of the meter and an EV readout in the finder. Through the lens viewing lets you pinpoint your subject with extreme speed and accuracy. For critical spot measurement, there isn't a meter that can touch them.

The Minolta Color Meter provides precise readings of red, blue and green temperatures from any light source. Easy-to-read scales provide direct MIRED, Kelvin, light-balancing and correction filter information.

When you think of all the time and money a Minolta meter can save you, our very expensive light meters begin to seem a lot less expensive. If you'd like to know more about any of them, write Minolta Corporation, 101 Williams Drive, Ramsey, N.J. 07446. In Canada: Minolta Camera (Canada), Inc., Ontario.

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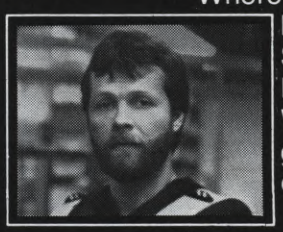
"TVC is professionalism personified. Their technical expertise is complemented by a very human understanding of the art of film.

"The people at TVC speak the language of the filmmaker. I may be working on the other side on the world, but a call to TVC brings me home...in touch with members of my professional family—people whose skill and judgement I trust, whose storehouse of technical knowledge I can always consult.



"TVC is more than a lab—it's a working, caring, creative part of the film-making process. On location it's the shoot—not afterwards, when it's too expensive or impossible to re-shoot.

"Wherever I am, shooting documentaries for Mobil Corporation in Sumatra or Steuben Glass in Afghanistan, I call the lab about the film I'm sending them. When I'm at the ends of the earth, it's good to know that TVC is at the other end.

"When you come down to it, you're only as good as your lab. I strive for the best from myself, and I get the best from TVC."

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CINEMA WORKSHOP

By ANTON WILSON

LENS MOUNTS

The professional motion picture industry has standardized on two basic film sizes: 35mm and 16mm. The same 16mm or 35mm film that can run through one brand of camera will work in any other camera of the same format. Isn't standardization nice?

Unfortunately the film that runs through the camera is about the only interchangeable item in the motion picture industry. Motors, matte boxes, batteries, magazines—you name it, and the odds are that it will fit only the camera brand for which it was designed and no other. Standardization is even lacking within the product line of an individual manufacturer. One of the largest camera manufacturers at one time had three basic camera models and each ran at a different voltage. Another manufacturer cannot interchange the expensive magazines of its two models, and yet another company does not offer interchangeability of lenses between its models, which brings us to the topic of this discussion.

The lack of lens interchangeability among camera manufacturers is probably the hardest felt of all the non-standardizations. This is primarily due to the fact that the lens is one of the most expensive elements in the camera system, often costing more than the camera body itself. Current zoom lenses for 16mm are averaging more than $4,000 and run as high as $7,000. Fixed focal length lenses are not cheap either. One manufacturer lists a set of four fast lenses that total over $9,000. It is a hard pill to swallow when you realize that such an investment in optics will fit only one type of camera.

In the beginning there was the 16mm "C" mount. The mount was simple and adequate. With rare exceptions (e.g., Kodak Cine Special), most 16mm camera manufacturers employed this "standard", and the picture looked rosy for lens interchangeability. Trouble first began with the dawn of the reflex era. The first mirror reflex camera was the Arriflex and, being 35mm, it would not employ a "C" mount in any case. Moreover, Arriflex needed more room behind the lens for the reflex mechanism and chose to design a new innovative mount that was strong, practical, and provided a quick-release. When Arriflex designed their 16mm version, it was natural to employ the same lens system and the so-called "Arri" mount became quite popular in 16mm.

As each camera manufacturer developed its own reflex system, a unique lens mount was always a part of the package. The reason was part price, part ego, and mostly dollars and cents. Basically, the camera manufacturer wants the purchaser to buy a lens with the camera and not be able to buy the lens anywhere else. The simple solution is to design a unique lens mount and arrange an exclusive O.E.M. contract with the optical manufacturers. So each new reflex camera had its own mount and the ability to interchange lenses began to diminish.

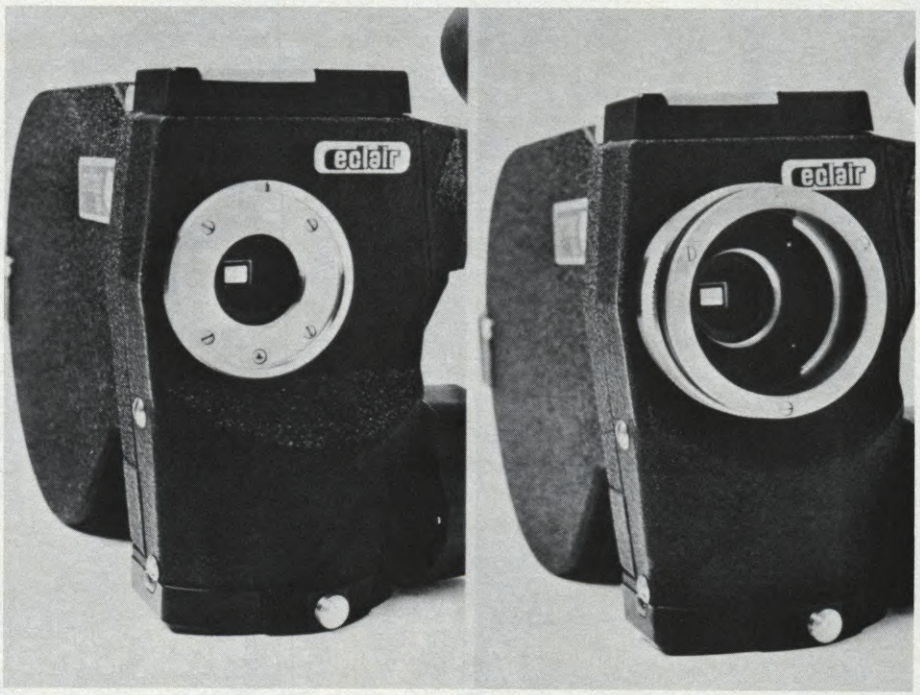
Still, the "C" mount maintained popularity until it was dealt a severe blow by the obvious predominance of the zoom lens. The "C" mount was designed before the zoom lens existed and could not handle the size and weight of these complex lenses. One-by-one almost every manufacturer had to employ some form of heavy-duty bayonet mount to accommodate the heft of the modern zoom lens. Even Bolex, which for years was exclusively "C" mount, introduced a bayonet option on their popular Rex 5 and designed their new H16EL with a single bayonet lens mount.

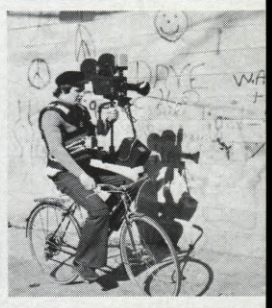
Probably the strongest indication of the inadequacy of the "C" mount to handle zoom lenses was made by Arriflex. Arri always had one of the strongest mounts in the industry and yet, in 1970, they introduced a new heavy-duty stainless steel bayonet specifically for heavier zoom lenses. If Arri felt that their hefty regular mount was inadequate to support a zoom lens, then the more petite "C" mount certainly could not measure up to the task either.

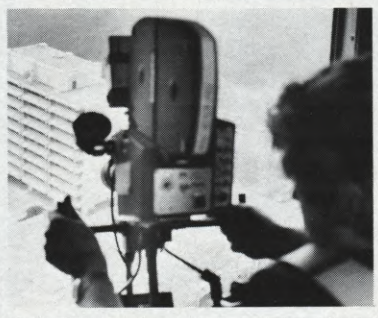
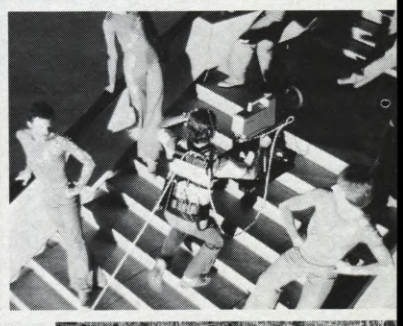
With every manufacturer having its own bayonet-type mount, the future of the "C" mount and lens interchangeability would seem bleak. Surprisingly, such is not the case. Some innovative design on the part of camera manufacturers has kept the "C" mount lens alive. (Which is nice, since my sharpest lenses happen to be a set of "C" mount

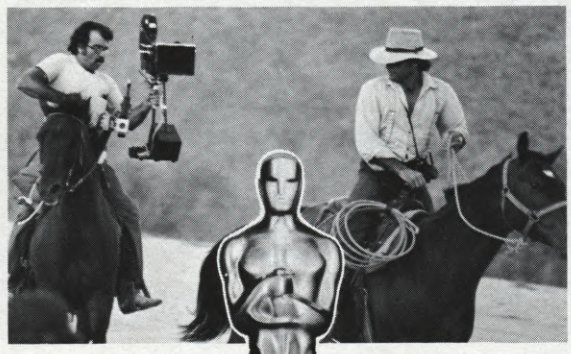
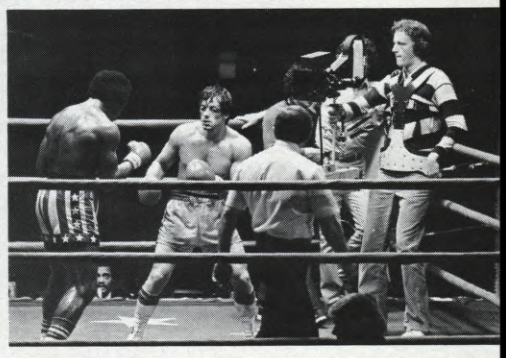
Continued on Page 513

FIGURE 1—The Eclair ACL camera incorporates a unique lens mount system. The built-in thread (left) accepts all standard "C" mount lenses. Additional screw-on mounts (right) are available for CA-1 (Eclair), Arri and Nikkor lenses. The mounts are *not* adaptors, but an integral part of the camera and screw into a special large-diameter thread on the camera.





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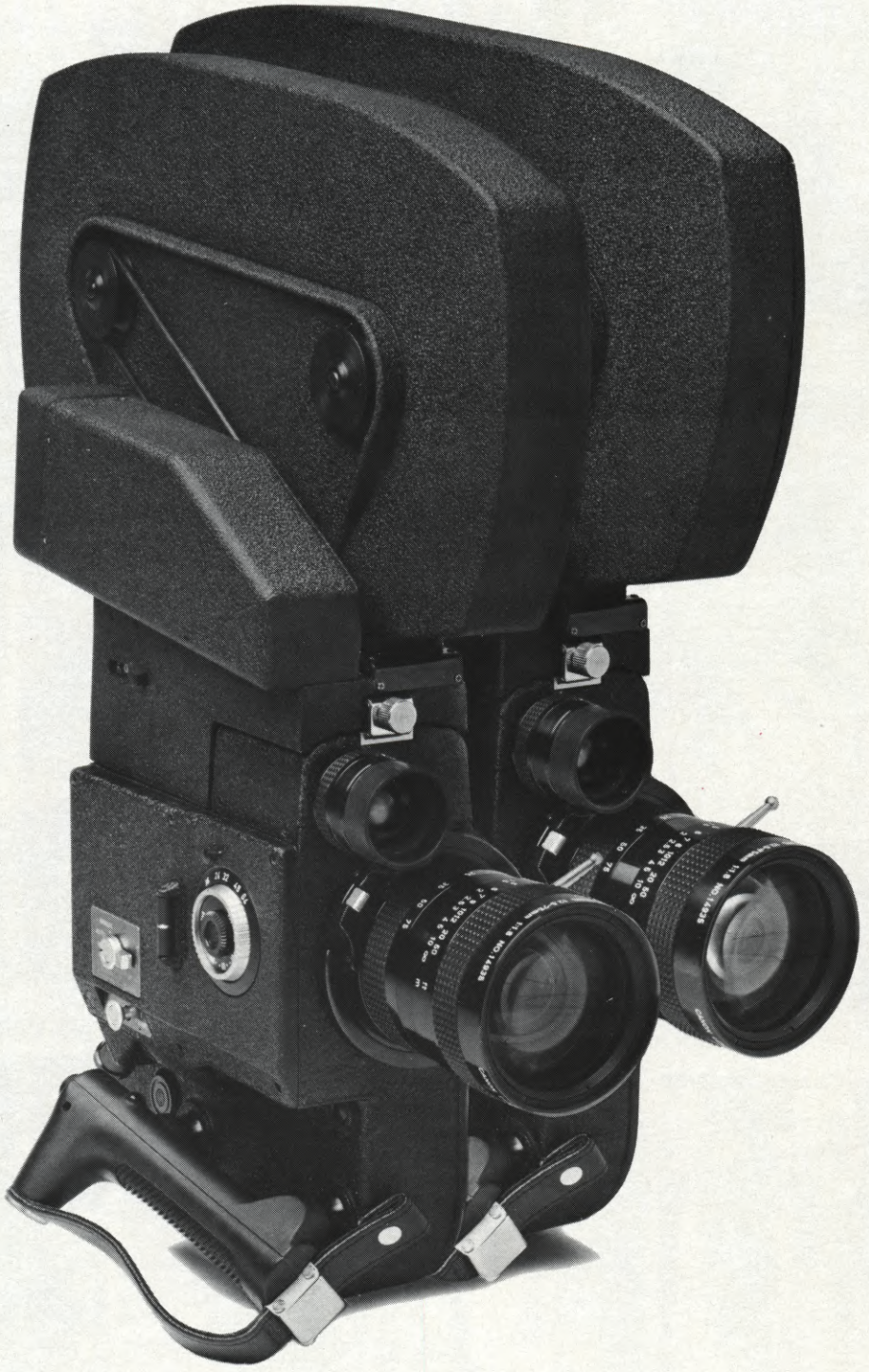
Steadicam™ is covered under U.S. Patent No. 4,017,168 and under foreign patents abroad.



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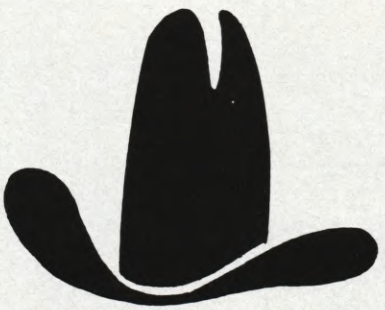

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(Sorry folks, no cameras. Call Victor Duncan.)

THE BOOKSHELF

By GEORGE L. GEORGE

FACETS OF THE CINEMA

How Hollywood sees itself has been the subject of many films. An overall view is now provided by Richard Meyers in MOVIES ON MOVIES, an informative book that covers the field with imagination and well documented research (Drake $5.95).

In SCRIPTWRITING FOR ANIMATION, Stan Hayward analyzes the practice and contents of the genre, stressing the pre-eminence of the idea as the true basis of the animated film. The technique of animation itself is covered within this concept, a method both valid and worthwhile (Hastings House $7.95).

The careers of 9 directors (Wilder, Capra, Huston, Wyler, Wellman, Hitchcock, Sirk, King and Spencer Gordon Bennet) are recorded in informative detail and perceptive evaluation by Jon Tuska, editor of CLOSE UP: THE HOLLYWOOD DIRECTOR, a book that ranks high among the most contributive to the study of cinema (Scarecrow $17.50).

In CLASSIC MOVIE MONSTERS, Donald F. Glut offers a comprehensive repertory of creatures, fiends and assorted beasts, accumulating a wealth of details on their appearance in films as well as in other media (Scarecrow $15.).

Edited by Peter Cowie with his usual flair and competence, the 1978/edition of INTERNATIONAL FILM GUIDE offers a reliable overview of world film production, service and facilities. It covers 50 countries, reviews 82 significant new movies, selects 5 "directors of the year" and includes a substantial television section (Barnes $6.95).

A continuing series edited by Ralph Newman Schoolcraft, ANNOTATED BIBLIOGRAPHY OF THE PERFORMING ARTS repertories all books dealing with film, TV, radio and the multiple aspects of stagecraft. Issue No. 29, just out, lists and describes volumes published from 4/1/77 through 6/30/77 (Drama Book Specialists $2.50 for 4 issues, $1 single copy).

The evolution of the American film is expertly charted in HOLLYWOOD 1920-1970, an updated, decade-by-decade collection, edited by Peter Cowie, of 5 previously published "decade" books by

David Robinson, John Baxter, Charles Higham, Joel Greenberg and Gordon Gow (Barnes $25.). The movie careers of famous fictional private eyes and their creators are recapped in THE DETECTIVE IN HOLLYWOOD, by Jon Tuska, a scholarly, knowledgeable and entertaining study of a popular genre (Doubleday $14.95).

The careers of some 20 top Swedish performers are examined by Peter Cowie in FILMS IN SWEDEN: STARS AND PLAYERS, a broad survey that comments on social conditions and film industry practices while spotlighting the nature of acting performances (Barnes $7.95).

Theodore Price offers, in FELLINI'S PENANCE, his interpretation of the director's concepts in *Amarcord* and other films: Fellini's overflowing love for his generally unhappy fellow man who can no longer respond to figurative clowns as "sacrificial Christ-Saviour symbols" (Boethius Press, Box 624, Old Bridge, NJ 08857; $2.95).

Roy Pickard has compiled in THE OSCAR MOVIES: FROM A TO Z a list of the nearly 500 features that won Academy Awards since 1927, providing the names of the winners in each category from performer to sound effects technician (Taplinger $14.50). Also about the Oscars, Richard Altman's entertaining quiz book AND THE ENVELOPE, PLEASE will test your knowledge and tease your memory (Lippincott $7.95/3.95).

A description of cinematic progress throughout its history, written with a young audience in mind, is Richard Meran Barsam's purpose in IN THE DARK. His choice of examples is excellent, his method of presentation clear, and his comments certain to increase the appreciation and understanding of film art (Viking $10.).

In WOODY ALLEN'S PLAY IT AGAIN SAM, Richard J. Anobile recreates frame-by-frame and sequence-by-sequence Allen's classic comedy. Captions accompany each still—1000 of them—quoting the great laugh lines and conveying the fantasy mood of the film directed by Herbert Ross (Grosset & Dunlap $7.95).

Mel Brooks' hilarious movie HIGH ANXIETY has been novelized by Robert H. Pilpel and illustrated in a manner that evokes skillfully the cinematic style of the film (Grosset & Dunlap large format $6.95, Ace pocketbook $1.95).

★ ★ ★

NAMES IN THE NEWS

A gifted observer of film production follies, Marie Brenner offers in GOING HOLLYWOOD some harsh and witty comments on "the power and pretense in the movie business." It's a no-holds-barred type of book about stars (De Niro, Streisand), executives (De Laurentiis), agents and promoters (Sue Mengers, Lester Persky) and others (Delacorte $8.95).

Director and playwright Garson Kanin reveals the secret of his extended youthfulness in a delightful and lively memoir, IT TAKES A LONG TIME TO BECOME YOUNG, stating his philosophy of life in a lighthearted yet earnest manner (Doubleday $6.95).

Agnes de Mille's reminiscences of her childhood, WHERE THE WINGS GROW, is a poignant story, beautifully told, in which her father William and her uncle Cecil play meaningful parts against a microcosm of maturing America (Doubleday $8.95).

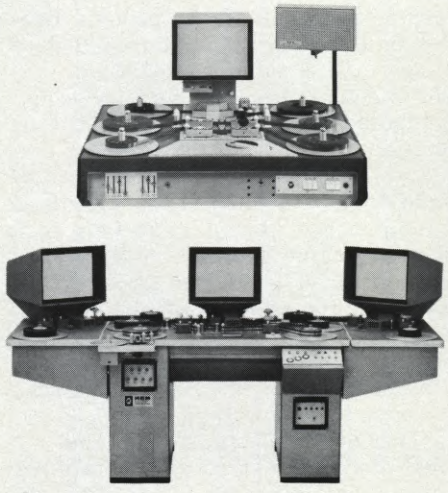
Michael Freedland's FRED ASTAIRE reviews the entertainer's lengthy and memorable career, reassessing his numerous films and shedding light on his, by choice, very private life (Grosset & Dunlap $14.95/7.95). A friend of long standing, Earl Conrad has written a truthful and unvarnished biography, ERROL FLYNN: A MEMOIR, replete with good times and painful experiences of a hedonistic way of life (Dodd Mead $8.95).

Mark Twain was a born self-promoter, and loved to pose for photographs. An album of these shots has been assembled by John Seelye, MARK TWAIN IN THE MOVIES, a delightful and revealing words-and-pictures presentation of a great man in a variety of moods (Viking $12.95). Another literary figure whose works were widely adapted for the screen, Edna Ferber, is profiled by her grand niece Julie Goldsmith Gilbert in FERBER, an engaging and well documented, if self-conscious, biography (Doubleday $10.50).

The creator of film detective Philip Marlowe led an unusual and baffling life, as testified to by many friends and acquaintances whose recollections have been assembled and edited by Miriam Gross in THE WORLD OF RAYMOND CHANDLER, an interesting multifaceted personality (A&W Publishers $9.95).

Movie maven Leonard Maltin offers, in HOLLYWOOD KIDS, abundant data on once youthful performers, with a follow-up on their adult careers (Popular Library $2.25). ■

11 of this year's Academy Awards were won by films edited on a KEM including Best Editing.



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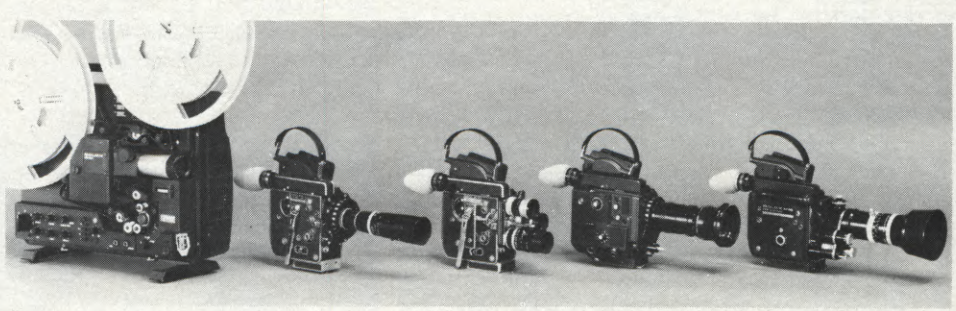

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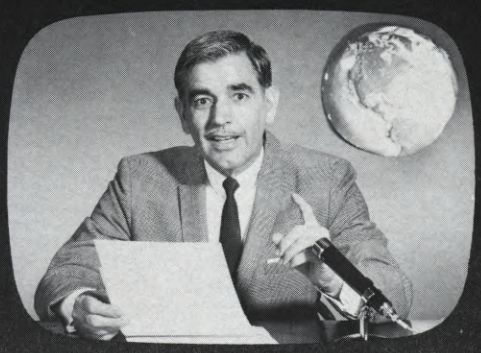

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THE 50th ANNIVERSARY ACADEMY AWARDS PRESENTATION

The artists and artisans of the Hollywood film colony turn out in force to celebrate the golden year of their glamourous and most treasured award

By HERB A. LIGHTMAN

Early on the morning of April 3, eager fans began to fill the bleachers erected outside the classic Dorothy Chandler Pavilion of the Los Angeles Music Center. Mostly young and vocal film buffs, they were there to help celebrate the Golden Anniversary of "Oscar", as represented by the 50th Annual Academy Awards Presentation, which would be aired live that evening on the ABC Television Network.

The show, as viewed in an estimated 115 million homes in 51 countries (a record high) included just about every element one might expect—drama, comedy, excitement, glamour, suspense and, unfortunately, politics.

The program was televised live in Australia, Brazil, Canada, Mexico and Puerto Rico. Other countries carried it via videotape or film.

The 51 foreign countries (plus Puerto Rico) which viewed the 50th Annual Oscar Awards were Antigua, Argentina, Australia, Barbados, Bermuda, Bolivia, Brazil, British Virgin Islands, Brunei, Canada, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, West Germany, Greece, Guatemala, Haiti, Honduras, Hong Kong, Indonesia, Iran, Ireland, Israel, Jamaica, Japan, Kenya, Malaysia, Mexico, Netherlands Antilles, New Zealand, Nicaragua, Pakistan, Panama, Paraguay, Philippines, St. Lucia, Saudi Arabia, Singapore, South Africa, South Korea, Spain, Surinam, Taiwan, Thailand, Trinidad/Tobago, United Kingdom, Uruguay and Venezuela.

After a ten-year hiatus, ageless funnyman Bob Hope returned to serve as the sole master of ceremonies for the motion picture industry's most prestigious event.

According to Howard W. Koch, President of the Academy of Motion Picture Arts and Sciences, and producer of this year's program, the decision to ask Hope to serve as emcee for the event was a natural one.

Koch said, "The multiple emcees that we've used in recent years worked well, but we felt that for Oscar's fiftieth birth-

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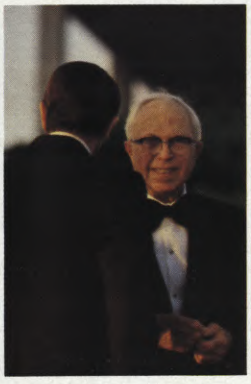
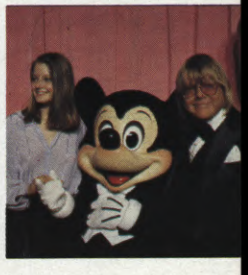
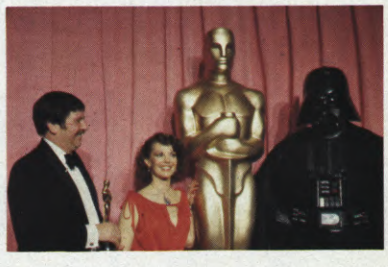
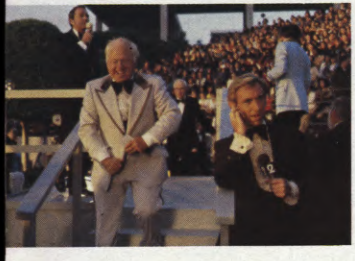
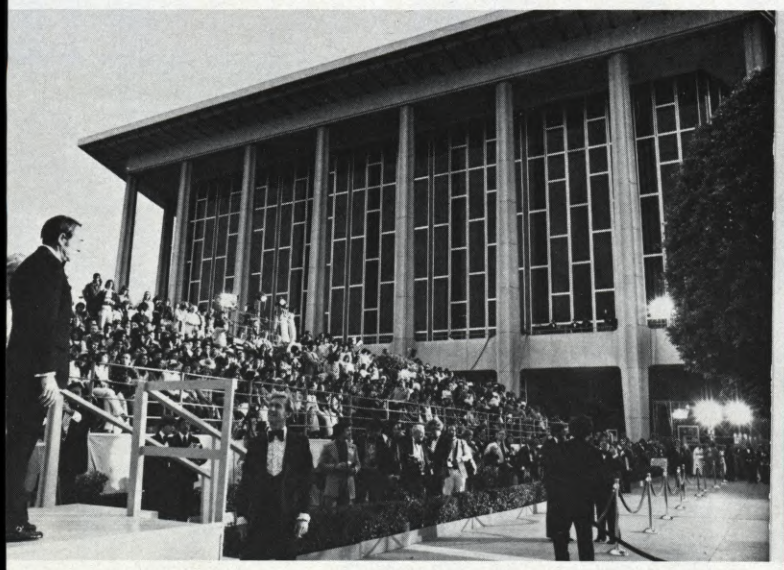






Early on the morning of April 3, eager fans began to fill the bleachers erected outside the Dorothy Chandler Pavilion of the Los Angeles Music Center in anticipation of the 50th Annual Academy Awards Presentation to be held that evening. Mostly young and highly vocal film buffs, they cheered their favorites loudly as they arrived. Touching off the most fervent ovations were John Travolta, star of "SATURDAY NIGHT FEVER" and Henry "The Fonz" Winkler, of the "HAPPY DAYS" television series.

day, Bob Hope should be host.

"He is more associated with the Academy Awards than any other personality and his presence on the program helped us celebrate Oscar's jubilee in a special and happy way."

Bob Hope first officiated at an Academy Awards presentation in 1940 and immediately set out on his patented path of deflating egos, puncturing pomposities and providing a spirit of laughter to lighten the inevitable tension of the Awards. He holds the undisputed record for serving as emcee, 15 times, and for appearances, 22.

In the 1960s, he took on such targets as the audience, "mink, ermine, diamonds—it looks like the Palm Springs Unemployment Office" (1961); censorship, "One picture got the Seal of Approval and the director said, 'Where have we failed?' " (1962); and inter-industry competition, "This is a great moment for the film industry—the night movies come into their own. And to think I wouldn't have known about it if I hadn't read it in TV Guide" (1965).

Jabbing the then-current (1966) influx of popular actors from England, Hope quipped, "This was a surprising year for our Academy . . . a couple of Americans were nominated. The British are demanding a recount."

Among some other choice stingers from the sixties were:

"All over America, people are asking each other, 'I wonder who'll win?' And all over Beverly Hills, psychiatrists are dusting off their couches and saying, 'I wonder who'll lose???' "

"This means a lot to everyone in the movie industry. This is the night wars and politics are forgotten and we find out who we really hate."

"This past year motion pictures got more and more mature. Today, children go into a theatre and see things they used to get their faces slapped for asking about."

"The suspense is fabulous. And all the praying . . . there are so many prayers being spoken up right now we could export to the Ecumenical Council. A thousand votives saying silently, 'Let it be me . . . but if it can't be me . . . not him!' "

And, poking fun at himself (Hope had never won an Oscar), he lamented, "Tonight makes me a two-time loser . . . due to some repair work on Hollywood Boulevard, my star is now a manhole cover."

Despite such comedic laments, Hope has been honored by the Academy several times. He is the recipient of an honorary Oscar, a specially designed gold medal award for his unique and distinguished service, a silver plaque, a life membership and the Jean Hersholt Humanitarian Award.

Howard W. Koch produced the program and this marked the fifth time in the

Charlton Heston, shown here with presenter Bette Davis, was the 17th recipient of the Jean Hersholt Humanitarian Award. Established in 1956, the award is given to "an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry." Heston was honored for his many and continuous contributions of time and effort to various worthy causes.

past seven years that he has served as producer of the Oscar show. One of Hollywood's most respected producers, Koch has produced and/or directed more than 50 films. Among his credits are five films based on Neil Simon plays including "THE ODD COUPLE" and "PLAZA SUITE". He also produced "ON A CLEAR DAY YOU CAN SEE FOREVER" with Barbra Streisand. Koch also serves as President of the Academy of Motion Picture Arts and Sciences.

Marty Pasetta directed the program for the seventh consecutive year.

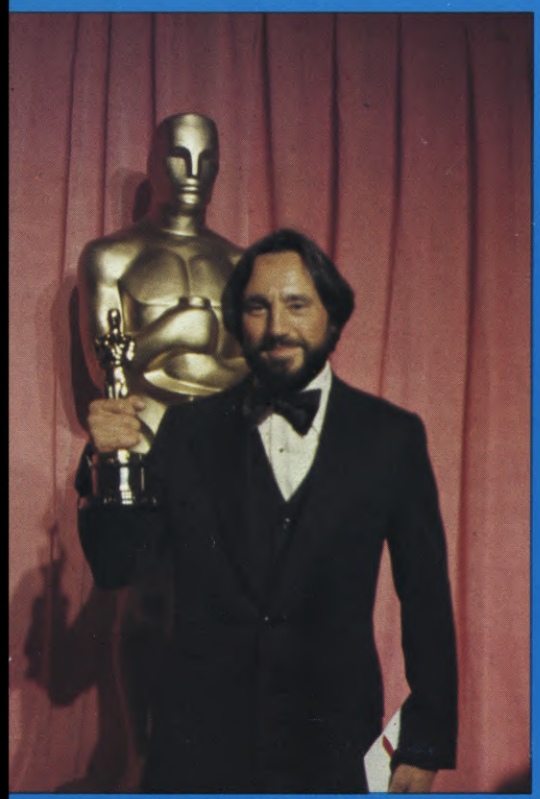
One of television's most innovative directors, Pasetta has also directed the Emmy Awards, Grammy Awards and specials starring Frank Sinatra, Elvis Presley and Bing Crosby.

Nelson Riddle served as Music Director. This was his first appearance on an Oscar show as Music Director, but he is an Oscar-winner, having taken home the prize in 1974 for "The Great Gatsby". Riddle's music arrangements have backed up such singers as Frank Sinatra

Producer Walter Mirisch was the 22nd recipient of the Irving G. Thalberg Memorial Award, which is given to "a creative producer whose body of work reflects a consistently high quality of motion picture production."

ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY — 1928 to 1977

Year	Class.	Cameraman	Picture Title	Studio
1977		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1976		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1975		John Alcott, B.S.C.	"Barry Lyndon"	WB
1974		Fred Koenekamp, A.S.C. Joseph Biroc, A.S.C.	"The Towering Inferno"	20th-Fox and WB
1973		Sven Nykvist, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Geoffrey Unsworth, B.S.C.	"Cabaret"	ABC-Allied Artists
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
1966	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
1965	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
1964	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
1963	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	Jean Bourgoin, Walter Wottitz	"The Longest Day"	Fox
1962	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
1961	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
1960	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
1959	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
1958	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One award	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
1956	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1956	Effects	John Fulton, A.S.C.	"The Ten Commandments"	Para.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
1955	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
	Effects	John Fulton, A.S.C.	"Bridge at Toko-Ri"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
1954	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
1953	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	Winton Hoch, A.S.C. Archie Stout, A.S.C.	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place in the Sun"	Para.
	Color	Alfred Gilks, A.S.C. John Alton	"American in Paris"	MGM
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore A Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	Joseph Valentine, A.S.C. William V. Skall, A.S.C. Winton Hoch, A.S.C.	"Joan of Arc"	R.K.O.
1947	B&W	Guy Green, B.S.C.	"Great Expectations"	Rank—U-I
	Color	Jack Cardiff, B.S.C.	"Black Narcissus"	Rank—U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna and King of Siam"	Fox
	Color	Charles Rosher, A.S.C. Leonard Smith, A.S.C. Arthur Arling, A.S.C.	"The Yearling"	MGM
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
	Effects	John Fulton, A.S.C.	"Wonder Man"	Para.
1944	B&W	Joseph LaShelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
	Color	Hal Mohr, A.S.C. W. Howard Greene, A.S.C.	"Phantom of the Opera"	Univ.
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
	Effects	Farciot Edouart, A.S.C.	"Reap the Wild Wind"	Para.
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	Ernest Palmer, A.S.C. Ray Rennahan, A.S.C.	"Blood and Sand"	Fox
	Effects	Farciot Edouart, A.S.C.	"I Wanted Wings"	Para.
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal, B.S.C.	"Thief of Bagdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	Ernest Haller, A.S.C. Ray Rennahan, A.S.C.	"Gone with the Wind"	Selznick-MGM
1938		Joseph Ruttenberg, A.S.C.	"The Great Waltz"	MGM
	Effects	Farciot Edouart, A.S.C.	"Spawn of the North"	Para.
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		William Van Der Veer Joseph T. Rucker	"With Byrd at the So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		Charles Rosher, A.S.C. Karl Struss, A.S.C.	"Sunrise"	Fox



Vilmos Zsigmond, ASC, happily holds the Oscar he won for "Best Achievement in Cinematography" in recognition of his magnificent work as Director of Photography on "CLOSE ENCOUNTERS OF THE THIRD KIND".

and Bing Crosby.

Presenters included (alphabetically) Fred Astaire, Paddy Chayefsky, Bette Davis, Olivia de Havilland, Kirk Douglas, Joan Fontaine, Jodie Foster, Greer Garson, Janet Gaynor, John Green, Mark Hamill, Goldie Hawn, William Holden, Olivia Newton-John, Farrah Fawcett-Majors, Henry Mancini, James Mason, Marcello Mastroianni, Walter Matthau, Steve McQueen, Gregory Peck, Sylvester Stallone, Barbara Stanwyck, John Travolta, Jack Valenti, King Vidor, Jon Voight, Raquel Welch, Billy Dee Williams, Henry Winkler and Natalie Wood. Also, there were two special presenters, R2-D2 and C-3PO (Anthony Daniels), the robot stars of "STAR WARS".

Staged in a spectacular set designed by Tom H. John, several special production numbers highlighted this year's awards. Debbie Reynolds was featured in an opening extravaganza titled *"Look How Far We've Come"*, which integrated approximately 40 former Oscar winners on stage with Miss Reynolds and 30 dancers. Sammy Davis Jr. performed *"Come Light the Candles"*, a new song written for the telecast by three-time Oscar-winner Marvin Hamlisch and Carole Bayer Sager. Hamlisch appeared at the piano with Davis for the presentation of *"Come Light the Candles"*. Natalie Wood narrated a special fashion show

The Honorary Award went to film editor Margaret Booth in recognition of her 62 years of exceptionally distinguished service to the motion picture industry. She is shown here with presenter Olivia DeHavilland.

(LEFT) The first Class I (Academy Statuette) award to be granted in the Technical or Scientific category during the past ten years went to Garrett Brown and the Cinema Products Corp. engineering staff under the supervision of John Jurgens for the invention and development of the Steadicam. (Left to right:) John Jurgens, Cinema Products President Ed DiGiulio, presenter Billy Dee Williams, Garrett Brown. (RIGHT) "Best Achievement in Visual Effects" Oscars (for "STAR WARS") went to (Left to right:) John Dykstra, John Stears, Grant McCune, Richard Edlund and Robert Blalack.

with various stars modeling costumes nominated in the Best Costume category.

Perhaps the highpoint of staging was a steaming rendition of the Oscar-nominated song *"Nobody Does It Better"* (from "THE SPY WHO LOVED ME"), belted out by Aretha Franklin backed by a corps of energetic dancers. In lovely contrast was the presentation of another "Best Song" nominee, *"The Slipper and the Rose Waltz (He danced With Me/She Danced With Me)"*, sung by Jane Powell and danced by ballet artists Starr Danias and John Meehan.

After the show had gotten off to a rousing start, the happy atmosphere of celebration plumeted to a low point when Vanessa Redgrave, accepting the "Best Supporting Actress" Oscar for her performance in "JULIA", could not resist injecting politics into the event. The live audience loudly expressed their anger at this tasteless display. Later in the telecast, Academy Award-winning screenwriter Paddy Chayefsky summed up what seemed to be the majority opinion when he commented, "I'm sick and tired of people exploiting the occasion of the Academy Awards for personal political purposes." Jack Valenti, president of the Motion Picture Association of America, seconded the criticism when he said, "This is a time for professional pride. It's a

Continued on Page 511

(ABOVE RIGHT) "Best Actor and Actress" awards went to Richard Dreyfuss ("THE GOODBYE GIRL") and Diane Keaton ("ANNIE HALL"). (BELOW LEFT) The robot See Threepio (Anthony Daniels) and Mark Hamill, stars of "STAR WARS", present a Special Achievement Award to Benjamin Burtt, Jr., for the creation of the alien, creature and robot voices in "STAR WARS". (RIGHT) Special Sound Effects Editing Award was presented to Frank Warner, Supervising Sound Effects Editor on "CLOSE ENCOUNTERS OF THE THIRD KIND".

ACADEMY SCIENTIFIC OR TECHNICAL AWARDS

At long last, the presentation of the Academy's Scientific or Technical Awards is staged with a class and style commensurate with the importance of these achievements to the film industry

After years of having been treated as a stepchild, the Academy's Scientific or Technical Awards presentation was finally brought in out of the cold on the evening of March 29 at a posh banquet for 200 select guests presented in the Versailles Room of the Beverly Hilton Hotel.

Although these a9ards represent the very lifeblood of the film industry, in terms of technological progress, innovative techniques, advanced equipment and the enhanced quality and economies made possible by same, th5y have been swept under the rug in the recent past—much to the dismay of the hard-working, visionary scientists and engineers responsible for such mechanical and electronic miracles. Seven years ago they were quietly eased out of the annual telecast presentation—the rationale being that the show was chronically overlong and that such rarefied awards were of little interest to the general television-viewing audience of non-technical souls numbering in the hundreds of millions around the globe.

While both assertions were undeniably true, the manner in which the Academy initially responded to the problem amounted to something of an industry-wide disgrace. Presented off-camera, the awards were hastily shoved into the hands of their recipients during commercial breaks in the telecast. Later, sensing that this procedure might be a bit shabby, the Academy took to presenting the awards at afternoon cocktail receptions held in the lobby of its plush new Beverly Hills headquarters. Still, that didn't quite do it—but the sit-down banquet this year, attended by the technical peers of those being honored, was staged (albeit informally) with a class and style commensurate with the importance of the awards.

The Academy's Scientific or Technical Awards, frequently agreed upon as the result of considerable loud-voiced bickering, are actually voted by the Academy Board of Governors, based upon recommendations by the 44-member Technical or Scientific Awards Committee, currently headed by Don Rogers, technical director of Samuel Goldwyn Studios. The decisions sometimes fail to please all of the people all of the time and Academy President Howard Koch acknowledged that fact at the banquet when he said, "Every awards show needs some controversy." He was referring to the fact that Panavision had refused to accept the three awards voted for its accomplishments this year: a Class II (Academy Plaque) award for "improvements" to its extraordinary Panaflex camera, and two Class III (Academy Citation) awards for the Panalite camera-mounted controllable light and the Panahead gearhead, respectively. [EDITOR'S NOTE: Panavision's reasons for refusing the awards are far too complex to go into at this point and, in any event, could more clearly be explained by Panavision President Robert Gottschalk.]

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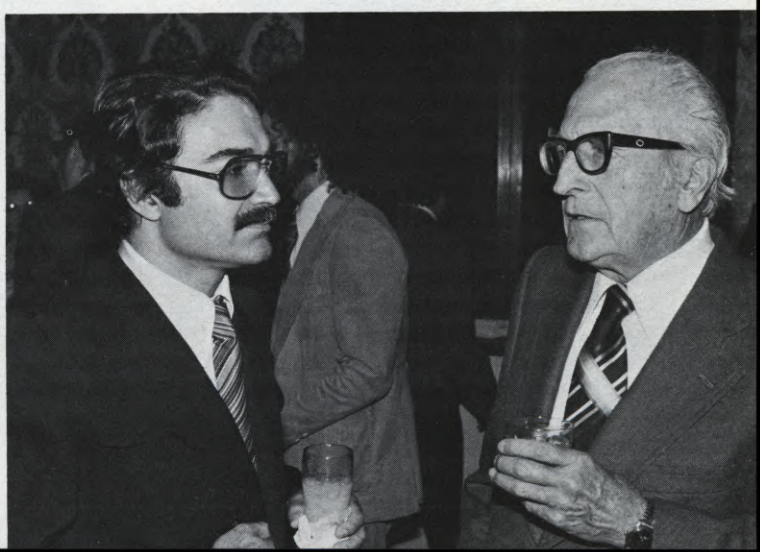
(ABOVE LEFT) Recipients of the prestigious Academy Scientific or Technical Awards pose for an "official" picture at the affair held in their honor. (BELOW LEFT) The presentation took place at a sit-down banquet for 200 of their colleagues in the Versailles Room of the Beverly Hilton Hotel. (RIGHT) Delightful entertainment at the banquet was provided by the youthful and exuberant University of Southern California Chamber Singers.

The importance of the occasion was underscored by the presence of such outstanding representatives of the Hollywood film industry as (left to right:) Howard Koch, President of the Academy of Motion Picture Arts and Sciences; film star Gregory Peck, who alternated with Kirk Douglas in actually presenting the awards; and Don Rogers, technical director of the Samuel Goldwyn Studios, who currently heads the Academy's 44-member Technical or Scientific Awards Committee.

(LEFT) Cinema Products Corp. President Ed DiGiulio expresses appreciation for the Class I (Academy Statuette) Award granted for the development of the Steadicam stabilizing camera mount. Behind him are John Jurgens, Cinema Products Chief Engineer and Garrett Brown, inventor of the Steadicam. (RIGHT) Receiving medallions in recognition of their outstanding contributions to the film industry were Gordon Sawyer and Sidney Solow. (BELOW LEFT) Officers of the A.S.C. attending the affair included George Folsey, ASC, Stanley Cortez, ASC, and Charles Clarke, ASC. (RIGHT) On his annual visit to Hollywood, Dr. Mehrdad Azarmi, motion picture advisor to the Iranian Ministry of Arts and Culture, chats with an old friend, Winton Hoch, ASC.



A HALF-CENTURY WITH "OSCAR"

On its Golden Anniversary the Oscar statuette remains a handsome and treasured symbol of cinematic artistry and technical excellence

In 1928, a 24-year-old sculptor just out of art school was commissioned to fashion a small (10¼") statuette of a male figure gripping a crusader's sword and standing on a reel of film.

George Stanley was an active sculptor until his death in 1970, yet the small figure remains his most renowned work. It is probably the most photographed, the most widely reproduced, and the most familiar piece of sculpture made in this century—the Academy of Motion Picture Arts and Sciences' famous Oscar.

Stanley attended the first awards banquet in a Hollywood hotel on May 16, 1929, and stood to acknowledge applause for his work before Janet Gaynor, Emil Jannings and the film "WINGS" were named the first Academy Award winners. Like most of the people attending the affair, Stanley had had no inkling of the vast importance the award would assume, and the statuette symbolize.

He was born and raised in Louisiana and moved to Los Angeles in 1924 to attend the Otis Art Institute. On graduating in 1926, he was awarded a one-year scholarship to the Santa Barbara (Calif.) School of Fine Arts.

Arthur Millier, then the art critic for the Los Angeles Times, noted his work and wrote an article praising him as a young sculptor of outstanding merit. "That story was responsible for my getting the Oscar job," Stanley recalled in an interview in 1968, "and the statuette was my entree into a lot of other jobs. It got me started."

MGM art director Cedric Gibbons designed the figure in sketch form for the Academy's approval. He chose Stanley to execute the statuette and described the components that he wanted rather than offering Stanley the sketch. The sculptor submitted three different versions to Gibbons for selection. Did he recall how the original forms differed from today's Oscar?

"No, I'm afraid I don't," he said. "That was a long time ago and it didn't seem important at the time. The changes Mr. Gibbons suggested concerned the compactness of the figure. The legs were together, for instance, but were more defined. He wanted more of a mass and less detail."

Was a model used to pose for the figure? "No, just imagination."

A mold was made from the clay original. The first figure, cast in solid bronze, was given to Stanley and remained a treasured possession.

Stanley taught at his alma mater, Otis Art Institute, for 19 years and worked as a Warner Bros. quick sketch artist from 1943-1947. His sculpture, marked by a simplicity of form and detail, adorns

The elegant new headquarters of the Academy of Motion Picture Arts and Sciences, located on Wilshire Blvd. in Beverly Hills, is a seven-story, $4.2 million-dollar structure that houses all of the Academy's separate facilities under one roof, including a 1,111-seat theatre and major film research library.

many private collections and some 12 of 15 public buildings in Los Angeles, notably the Hollywood Bowl and the Griffith Park Observatory.

Stanley, who for a time received mail addressed to George O. Stanley from people who assumed that Oscar was his middle name, was asked in the early 1950s to sharpen the detail on the figure by working on a plaster copy. That was his last contact with the statuette.

Oscar is the only trophy figure Stanley ever created. As they say in show business, it's a tough act to follow.

Today, 50 years after the novice sculptor first fashioned it, the Oscar statuette still remains a handsome and treasured symbol of cinematic artistry and technical excellence. Its presentation continues to score among the biggest international news stories of any year, as the worldwide television audience grows. This year news of the awards was carried to every corner of the world by a corps of more than 500 representatives of all media—and those 500 journalists add up to double the number of the invited guests who attended the first Academy Awards ceremony, held May 16, 1929, at the Hollywood Roosevelt Hotel. It was slighted by the press and totally ignored by radio.

The Academy of Motion Picture Arts and Sciences came into being on May 4, 1927, when 36 leaders of the burgeoning film industry met and organized the Academy as a non-profit corporation, dedicated to the ideal of enhancing the

Continued on Page 484

Then and now. (ABOVE) The first organizational meeting of the Academy of Motion Picture Arts and Sciences was held in the Crystal Ballroom of the Los Angeles Biltmore Hotel on May 11, 1927. Some of the Hollywood pioneers in this photograph are Mary Pickford, Douglas Fairbanks (the Academy's first President), Louis B. Mayer, Jack L. Warner and Darryl F. Zanuck. (BELOW) Since 1969 the Annual Academy Awards Presentation has been held in the elegant Dorothy Chandler Pavilion of the Los Angeles Music Center. This year it was viewed live, on film or on video tape in 51 countries outside the United States.

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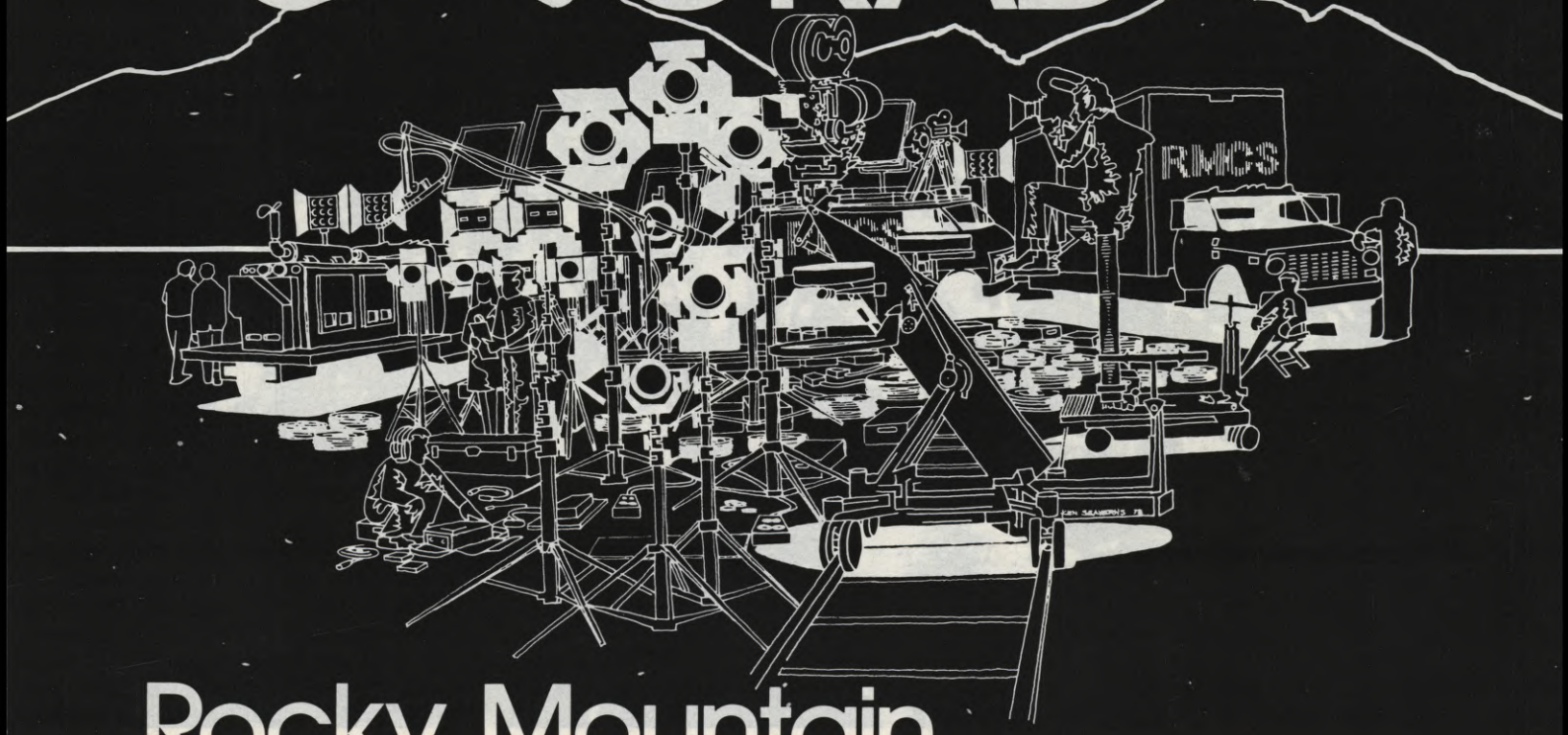

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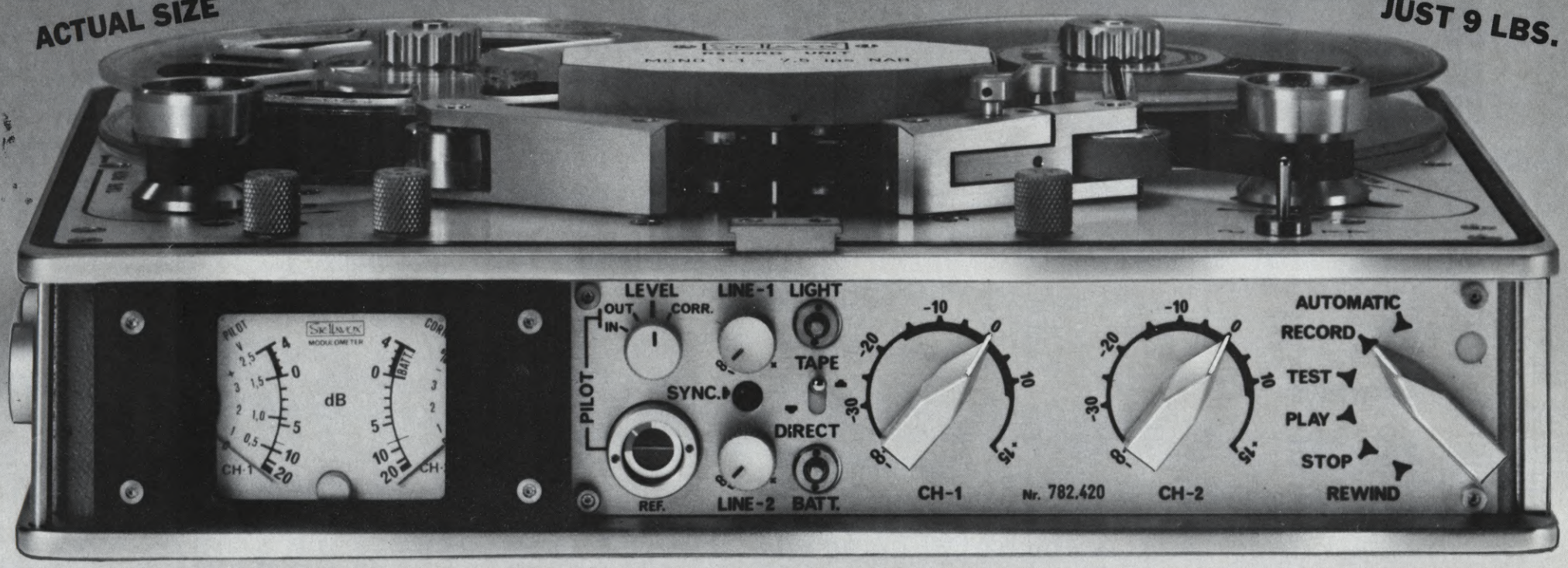

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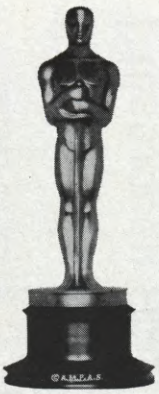


THE FIVE BEST PHOTOGRAPHED MOTION PICTURES OF 1977

In an industry as mercurial as that of the motion picture, a half-century is a long time for a legend to remain alive—but the legendary "Oscar", the highest award of the Academy of Motion Picture Arts and Sciences, has, during the past 50 years, not only retained its luster, but has grown in stature as a symbol of creative excellence.

To the general public, raptly viewing the annual awards presentation on television, it is a spectacle that exudes Hollywood glamour. Proof that it has not lost its allure is the fact that this year the program was viewed in 115 million homes in 51 countries—a record high.

To these people, the movie stars who enliven the telecast are the focal point of interest, and understandably so—but to the people who work in the motion picture industry, worldwide, the event has a far greater significance. It is the night on which the artists and artisans of this great industry-art are honored by their peers, the people best qualified to judge excellence in this very special area.

As in all of the film crafts, candidates for the "Best Achievement in Cinematography" award are nominated by their fellow craftsmen—in this case the cinematographers, the men who know best what is or is not great photography.

Since the final five pictures nominated for cinematography vary so widely in style and content, it is virtually impossible to choose a single one and say: "This is *the* best,"—although the Academy general membership must ultimately make such a choice.

But to the members of the American Society of Cinematographers, all five are "winners" in the most literal sense of the word. And so, it is with the deepest sense of pride that the ASC membership salutes and congratulates the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 50th Anniversary Awards Presentation:

WILLIAM A. FRAKER, ASC
"Looking for Mr. Goodbar"

FRED J. KOENEKAMP, ASC
"Islands in the Stream"

DOUGLAS SLOCOMBE, BSC
"Julia"

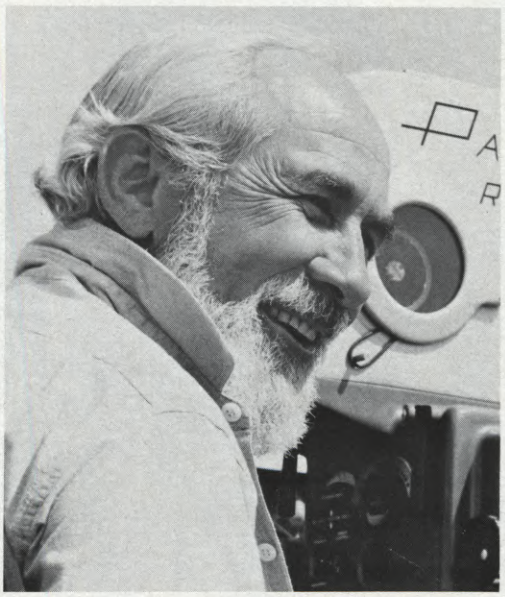
ROBERT SURTEES, ASC
"The Turning Point"

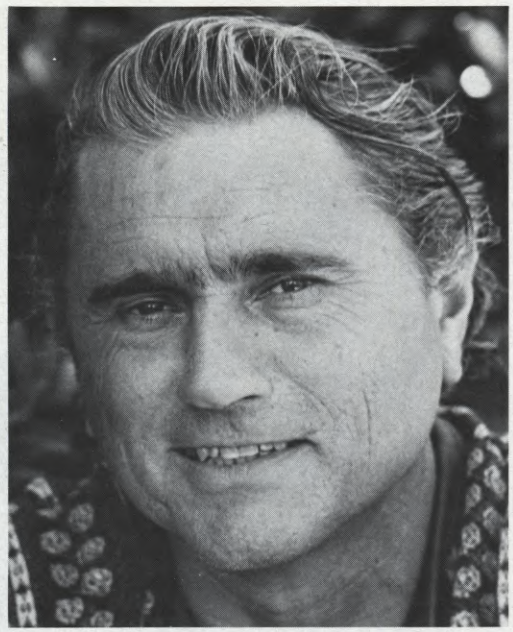
VILMOS ZSIGMOND, ASC
"Close Encounters of the Third Kind"

"LOOKING FOR MR. GOODBAR"

"LOOKING FOR MR. GOODBAR"—photographed by William A. Fraker, ASC, is the sometimes wistful, sometimes violent tale of a young woman, "half saint-half sinner", who seeks surcease from her loneliness in the shadow world of singles bars, drugs and random liaisons, courting danger and, finally, death. With precise control and sure artistry, Fraker creates seductive mood tinged with an undercurrent of impending tragedy. His style combines great subtlety with shockwaves of stunning dramatic impact.

WILLIAM A. FRAKER, ASC

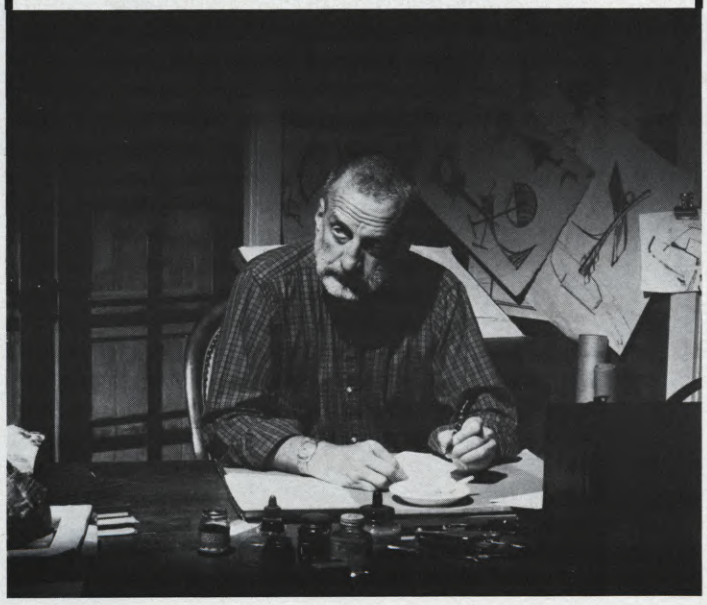




FRED J. KOENEKAMP, ASC

"ISLANDS IN THE STREAM"–photographed by Fred J. Koenekamp, ASC, is a translation of Hemingway's semi-autobiographical novel into cinematic images. Filming entirely on location on the Hawaiian island of Kauai, Koenekamp battled moment-to-moment changes in the weather and the vagaries of the sea to achieve an extraordinary degree of visual consistency. He handles location exteriors and interiors with equal skill, recapturing the atmosphere of World War II, as it affects a complex character.

"ISLANDS IN THE STREAM"



"JULIA"

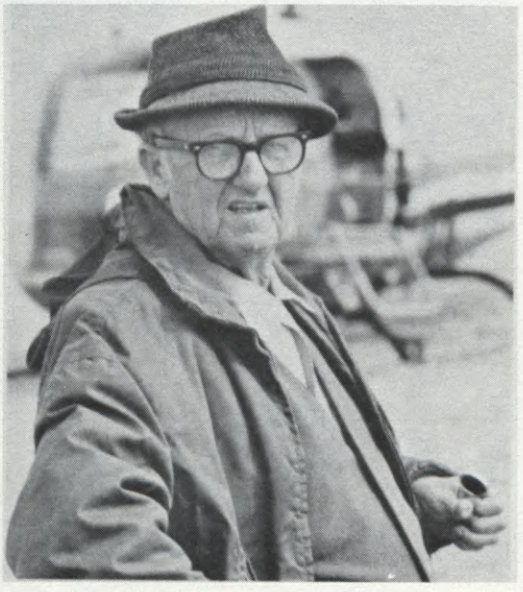
"JULIA"–photographed by Douglas Slocombe, BSC, depicts the friendship of two women in America and Europe over several decades. Slocombe visualizes the varying locales and periods with stunning versatility–evoking a seemingly endless panorama of moods and emotions. Like a painter with his pallette, he creates a variegated spectrum of nostalgia, suspense and sheer human drama, blending light and shadow with the tasteful instinct of the artist and the sure control of the great technician.

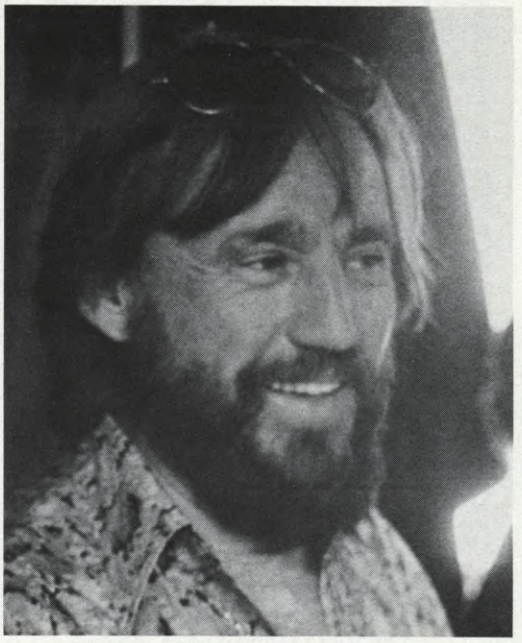
DOUGLAS SLOCOMBE, BSC

"THE TURNING POINT"

"THE TURNING POINT"–photographed by Robert Surtees, ASC, takes the viewer behind the scenes of the glamourous world of professional ballet to tell a very human story of choices that must be made. Surtees, winner of three Academy Awards, captures the magic of the dance without resorting to tricks that would distort its purity. Using actual stage lighting, difficult to control on film, he makes it all seem effortless. His visual style in the telling of the story covers a wide perspective, ranging from dreamy to gutsy.

ROBERT SURTEES, ASC





VILMOS ZSIGMOND, ASC

"CLOSE ENCOUNTERS OF THE THIRD KIND"–photographed by Vilmos Zsigmond, ASC, is Steven Spielberg's homage to visitors from outer space and those who believe in them. Tackling the incredibly demanding assignment, Zsigmond works pure visual magic on the screen. He manages to blend an aura of fairytale wonder with here-and-now realism, materializing from the mists the kind of out-of-this-world beauty of which dreams are made, and doing it with an enormous degree of technical skill.

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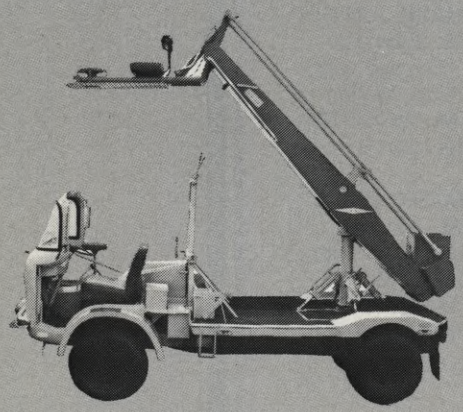

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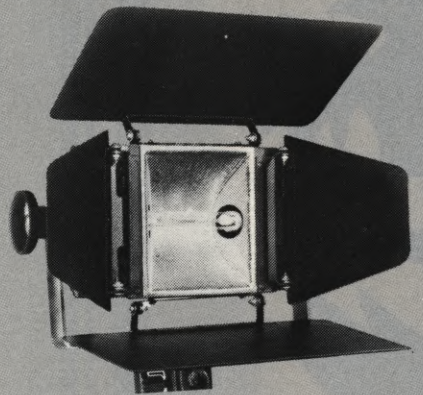

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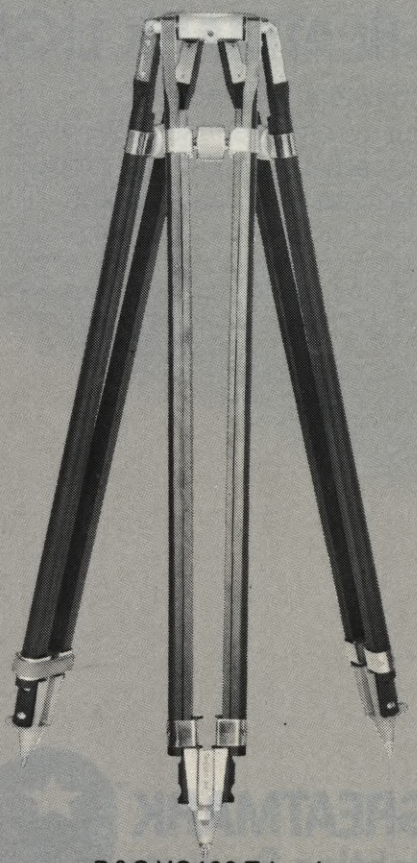

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POST-PRODUCTION GRANTS AVAILABLE FOR FILM AND VIDEO TAPE PROJECTS

To encourage the production of new and innovative documentaries by independent producers for broadcast on public television, funds are being made available for filmmakers to complete works-in-progress

Independent film and video documentarians seeking up to $10,000 in finishing costs to complete a work in progress should submit an application to the Independent Documentary Fund, administered by the TV Lab at WNET/Channel Thirteen in New York City by June 30, 1978 (extended from May 5).

The Independent Documentary Fund, which has already awarded seven grants for the production of new documentaries to be aired on P.B.S., was established by the Ford Foundation and the National Endowment for the Arts. The intent of the pilot program is to encourage the production of new and innovative documentaries produced by independent film and video makers for broadcast nationally on public television.

To be eligible, an applicant must provide evidence that he/she has completed at least one film or videotape for which he/she had primary creative responsibility, which was independently produced (not commercially financed or sponsored) and which was broadcast on public, commercial or cable television, or was screened at a festival or was shown at some public exhibition. The project for which the applicant is seeking finishing funding must have had primary shooting completed and be in assemblage or rough-cut form, available for viewing, and require not more than $10,000 for completion. The applicant must be the individual with primary creative responsibility. It must be a documentary and not a docudrama.

Proposals will be reviewed by mid-July. Applicants whose works-in-progress need to be screened will be notified so that arrangements can be made for their viewing. Final decisions will be made by the end of July. It is likely that only two or three grants will receive funding, due to the limited amount left in the Independent Documentary Fund. Grantees will get money in addition to the post-production costs to cover the rights for broadcast. This amounts to $6,000 for a 30-minute work, and $12,000 for a 60-minute work.

There is no special application form. Include the following information (original and two copies) in not more than *four* pages:

1) statement describing the nature of the documentary.

2) description of the work as it currently stands, identifying the major sequences and how it is being put together.

3) explanation of what remains to be done.

4) post-production schedule—project should be finished by December, 1978.

5) production budget—identify all major costs, indicating where the funding came from and what remains to be done. For film projects, include all costs up to and including the delivery of a 16mm color-corrected answer print, and a 16mm fully mixed mag-track. For those working in small-format video, include costs up to and including the delivery of a 2" video tape which satisfies broadcast standards. For those wishing to make use of the TV Lab's post-production video facilities, ask the Lab for their costs. It is unlikely that Super-8 projects will receive funding because of the extreme difficulty in achieving an acceptable transfer to 2" tape for broadcast.

6) Submit a résumé which includes only the major production experiences in film and video.

7) Attach copies of necessary releases or permissions for any persons who are the subjects of the documentaries.

8) Supply written confirmation from any other funders of the project, which confirms that P.B.S. will have broadcast rights if the project receives money from the Independent Documentary Fund.

Also, submit a 3" x 5" card with the following information: applicant's name, address (with zip code), telephone number, working title of proposed project, one-line description of project; whether the documentary is a film or videotape; total project cost, and amount requested. This is very important to insure that all applicants are logged in.

Contact Kathy Kline at the TV Lab, WNET/Channel Thirteen, 356 West 58th Street, New York, N.Y. 10019: 212/560-3190 for more information. ■

TV LAB AT WNET/THIRTEEN ANNOUNCES 1978 RECIPIENTS OF GRANTS FROM INDEPENDENT DOCUMENTARY FUND FOR PUBLIC TELEVISION

The Television Laboratory at WNET/THIRTEEN, New York, has announced the seven recipients of 1978 grants from the Independent Documentary Fund for Public Television.

The Fund received 885 applications from independent video and filmmakers from the time it was announced last year on September 15 through its December 16 submission deadline. "We're enormously pleased by the diversity of the many applicants," Television Laboratory Director David Loxton said. Loxton also serves as project director of the Independent Documentary Fund.

"They come from all over the country, men and women, black and white, young and old, and range from the well-known to student filmmakers," he said. "The seven recipients reflect that same diversity in their backgrounds, style and choice of subject matter."

In alphabetical order, the seven recipients are:

Jon Alpert and Keiko Tsuno. THIRD AVENUE, a video examination of people in an urban environment, using New York City's Third Avenue as a cross-section ($20,000).

Alpert and Tsuno are co-directors of the Downtown Community Television Center, a group of young videodocumentarians living in New York City's Chinatown. Their work with the Television Laboratory at WNET/THIRTEEN includes three documentaries telecast nationally by PBS; CUBA: THE PEOPLE (1974), CHINATOWN: IMMIGRANTS IN AMERICA (1976), HEALTH CARE: YOUR MONEY OR YOUR LIFE (1977) and an upcoming report on Vietnam since the end of the war.

Lynne Littman. YO AIN'T THE MAN YO MAMA WUZ, a film about two generations with growing pains—a group of students at Sarah Lawrence University and a group of single, middle-aged parents of college-age children on the West Coast ($70,000).

Littman received a 1977 Academy Award for her film, NUMBER OUR DAYS, a documentary study of elderly Jewish people living in Venice, California. Now an independent filmmaker, previously she was a producer-director-reporter at Los Angeles public television station KCET, where she created several award-winning film and videotape reports.

William Miles. I REMEMBER HARLEM, an historical documentary on the past, present and future of New York's Harlem ($70,550).

Miles is the producer-director of MEN OF BRONZE, a documentary on a group of Black soldiers—the 369th Regiment of the New York National Guard—who distinguished themselves as heroic fighters

Continued on Page 473

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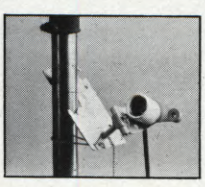

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POST-PRODUCTION GRANTS
Continued from Page 470

during World War I. It was shown at the New York Film Festival last year and aired nationally on PBS. Born and raised in Harlem, Miles is a film editor and restorer.

Caroline and Frank Mouris. LA-LA: MAKING IT IN LOS ANGELES, a musical documentary on the aspiration for the achievement of stardom and status in music, movies and art ($66,600).

The Mourises are husband-and-wife filmmakers living in California who have produced several short films. Their 1973 FRANK FILM received an Academy Award.

Dena Schutzer. SERVICE ENTRANCE, a film on the experiences of an aimless teenage boy who enlists in the armed forces ($8,280).

Schutzer is a graduate student at the Yale University School of Art, majoring in film, who previously has created two short films of her own.

Jack Willis. THE ATOMIC ENERGY COMMISSION FILM, a documentary study on the effects of low-level radiation and the contradictions between what the Federal Department of Energy (of which the AEC is now part) believes its effects are and the high incidence of cancer among those exposed to it ($20,000).

Now an independent filmmaker, Willis was co-executive producer of THE GREAT AMERICAN DREAM MACHINE. He has written, producer and directed many documentaries for commercial and public television. Recently, he has written several made-for-television movies.

Cinematographer for his project is Academy Award-winner Haskell Wexler.

Rick Wise. YAKUTAT, a film on the Alaskan village of Yakutat, which has become embroiled in a controversy over off-shore oil-drilling rights ($69,128).

Wise is an independent filmmaker and cinematographer from San Francisco who has worked on commercial and public television documentaries. For San Francisco public television station KQED, he produced and directed segments of SAN FRANCISCO MIX and PRIVATE LIVES OF AMERICANS.

Twenty-eight experienced film and video programmers from around the country assisted in the initial evaluation of proposals and screening of sample work. An advisory panel made the final decisions on the seven recipients.

"We're greatly encouraged not only by the number of film and video-makers who applied, but even more by the quality of the proposed projects," David Loxton said. "We think this reinforces our view that there is a wealth of talent and energy in the independent community seeking to produce work with public television. We hope our efforts with the Independent Documentary Fund are expanding the vital interchange between independents and public television, and that the enormous interest in the program will allow us to increase the level of its support.

"We see the Independent Documentary Fund as a logical extension of the work of the Television Laboratory at WNET/THIRTEEN, which since its creation in 1972 has encouraged the efforts of independents and the broadcast of their work on public television."

Proposals were judged on the basis of three criteria: originality of the project, skill of the applicant (as demonstrated by a submitted sample of work), and the ability to carry out the project as indicated in the applicant's production schedule and budget.

Plans call for the first programs supported by the Independent Documentary Fund for Public Television to be telecast in early 1979.

Members of the Fund's advisory panel included Chloe Aaron, vice president of programming for the Public Broadcasting Service; Cliff Frazier, Third World Cinema; Claudia Weill, independent filmmaker; Frederick A. Wiseman, independent documentarian; and Edith Zornow, supervisor of film, Children's Television Workshop.

Robert Kotlowitz, vice president of programming at WNET/THIRTEEN served on the panel as liaison with the station's regular programming operations. The project coordinator of the Independent Documentary Fund is Kathy Kline. ■

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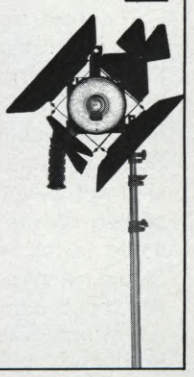


THE CINEMA IN DEPTH—FROM HOLLYWOOD TO SUPER-8 3-D

Tracing the past of stereoscopic cinematography and some of the new directions in which it would appear to be heading

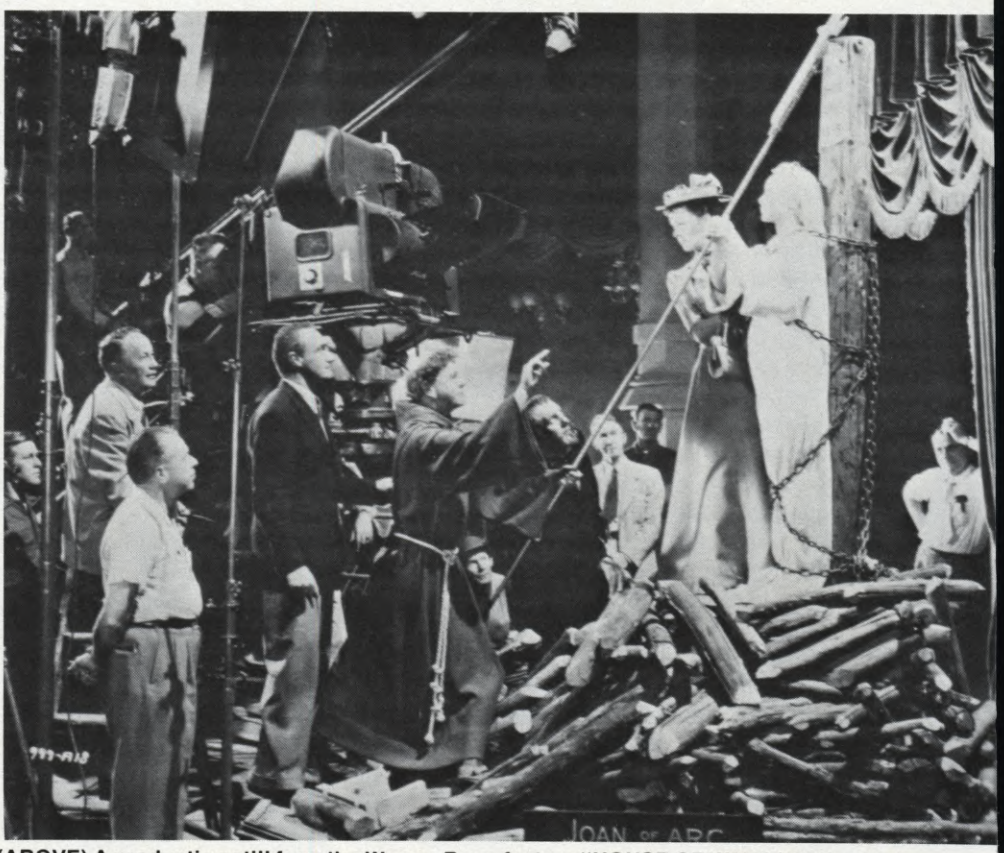
By LENNY LIPTON

The basic idea in a stereoscopic movie is to simulate the depth sense we get from having two eyes. An image taken with the right lens must be presented to the right eye and with the left lens to the left eye. While it's a relatively simple matter to do this for individuals looking through stereoscopes, the problem becomes one of formidable complexity for audience presentations. A number of solutions have been attempted, but the best method I know of was first suggested by a British worker, John Anderton, in 1891—namely, the system employing polarized light.

In its modern form, first demonstrated by Land in 1935, sheet polarizers are placed over the projection lenses and these sheet polarizers, or filters, are used in spectacles worn by every member of the audience. The axes of polarization of the projector filters and the spectacle viewers are aligned to allow one image to pass through, say, the right filter of the spectacles, and so on. In projection the images are superimposed on the screen, and the filters in the spectacles sort out the appropriate images. In this way a right image is presented to the right eye, and a left image to the left eye.

The first commercial application of the polarized light process was by John Norling, who made films for the 1939 World's Fair in New York. Prior to this, Norling and his associates had been involved in stereoscopic films using the anaglyph or green-red filter method in a series of shorts made for MGM in the mid-20s. Anaglyphs produce eyestrain for most people because of what psychologists term "retinal rivalry" produced by one eye seeing a red image and the other a green image. Moreover, this form of presentation is good mainly for monochrome, while the polarized light method uses neutral grey filters which allow for full color.

The next major projection of stereo films took place a decade later at the Festival of Britain in 1950, under the direction of Spottiswoode. Animated films by MacLaren and the National Film Board of Canada, and a live action film shot with a rig designed by Dudley, were shown. While Norling's camera was made up of two side-by-side mounted 35mm machines, Dudley devised a rig in which both cameras look into two mirrors set at approximately 45-degree angles. In this way, bulky studio cameras could



(ABOVE) A production still from the Warner Bros. feature "HOUSE OF WAX" (1953), which is generally considered to be the most artistically and technically successful 3-D film ever made. Behind the camera is Director of Photography Peverell Marley, ASC. (BELOW) Filmmaker/author Lenny Lipton prepares to shoot a scene for a Super-8 3-D documentary, using system which he developed.

have an interaxial distance (distance between the lenses) that approximated the human interocular distance (about 65mm).

Then the Gunzburg brothers, Milton and Julian—a script writer and an eye surgeon—put together a rig made up of two Mitchell cameras after the fashion of Dudley's device. I suppose that they hoped to cash in on the fame of the Festival of Britain, and on declining theater attendance blamed on TV. The Gunzburgs finally persuaded independent producer Arch Obler, of "LIGHTS OUT" radio fame, to make a stereoscopic film, "BWANA DEVIL", which opened in December of 1952. The rest, as they say, is history. The box office success of "BWANA DEVIL" had to be accounted for in terms of stereo, and only stereo, since the film had nothing else going for it.

Industry decision-makers thought history was repeating itself—and they didn't want to get caught with their pants down, as they had at the end of the silent era. The instantaneous stereo craze created a technological revolution, and once again the studios were virtually unprepared.

During a six-month period the studios made about 150 films. In the first six months of 1953 about 50 films were shot in 3-D. Clearly the conversion to stereo was in progress. One of the reasons usually offered to explain the rapid cooling off of the stereo film—the boom lasted but six months—is that the films were of low quality, and exploitation films at that. Hollywood has always made exploitation films—exploiting stars, or fads or gimmicks—and it was to be expected that three-dimensional films would be handled in the worst possible taste. Everything including the kitchen sink was hurled out of the screen at the audience.

Even a bleary-eyed examination of the films shows a number of "A" 3-D pictures including "KISS ME KATE", "DIAL M FOR MURDER", "HONDO", and "MISS SADIE THOMPSON". These would probably pass muster, although they were projected flat for most bookings because of the public's antipathy for 3-D by the time they were released. But good work was done in "B" films like "CREATURE FROM THE BLACK LAGOON" and "HOUSE OF WAX". So stereo films were not any worse than flat product! They were made up of the same mix of good and bad that Hollywood has always turned out.

I think the decline and fall of the stereo film can be attributed to problems in the shooting rigs themselves, a lack of stereoscopic photographic experience on the part of otherwise expert technical

Continued on Page 520

(ABOVE) The author shoots with his Super-8 3-D rig, consisting of two Nizo 561 cameras mounted tandem at the correct interocular distance. (BELOW) One of the lurid posters used in the Fifties to attract audiences to showings of a 3-D feature. During 1953, virtually every Hollywood major studio had 3-D features in production.

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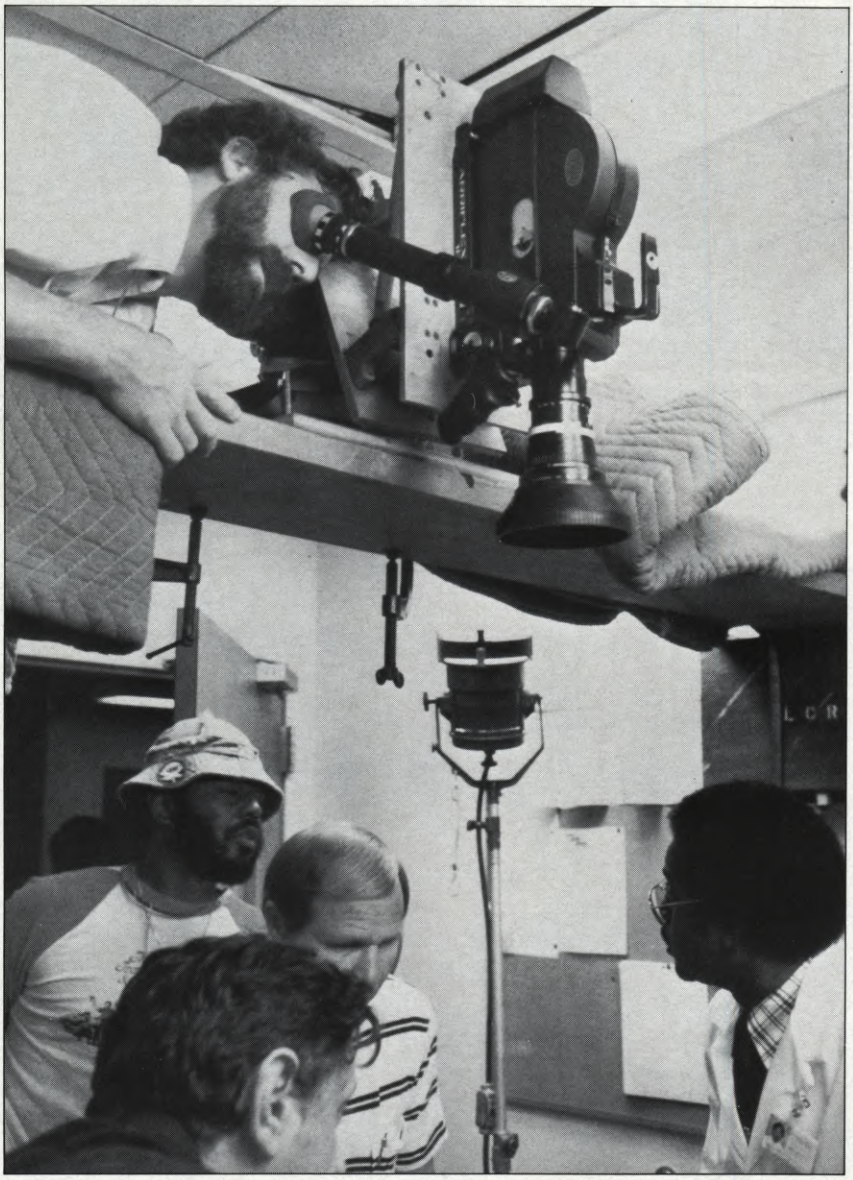


"10mm focal length on this one," says Mr. Cooperman. "I had to keep my body up high, out of the shot. The camera's small size, light weight and adaptable finder let me rig the whole thing with *one* plank, and get right up against the ceiling. A fast setup, and *compact*."

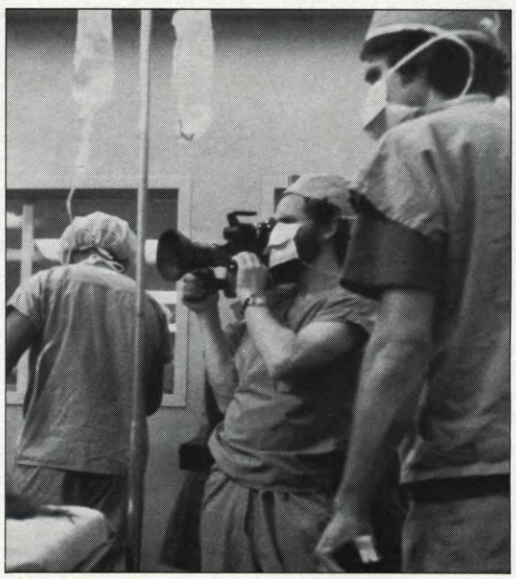
Until he shot this segment of a March of Dimes documentary Special, Jack Cooperman had never used an Arri 16SR. Here are some of his comments:

"We were shooting medical staff and patients at a hospital. To catch the action while it was spontaneous, *and* to keep out of everyone's way, we had to be fast and flexible."

"I found it *pleasurable* to work with that camera," says Mr. Cooperman. "It's a studio-quality tool; and it does everything you expect, plus quite a few *new* things."

Produced by March of Dimes Foundation; Ed Franck, Director; Jack Cooperman, Director of Photography; Jack Green, Camera Operator.

"Shooting in the crowded Operating Room, we had to keep out of everyone's way. No tripods."



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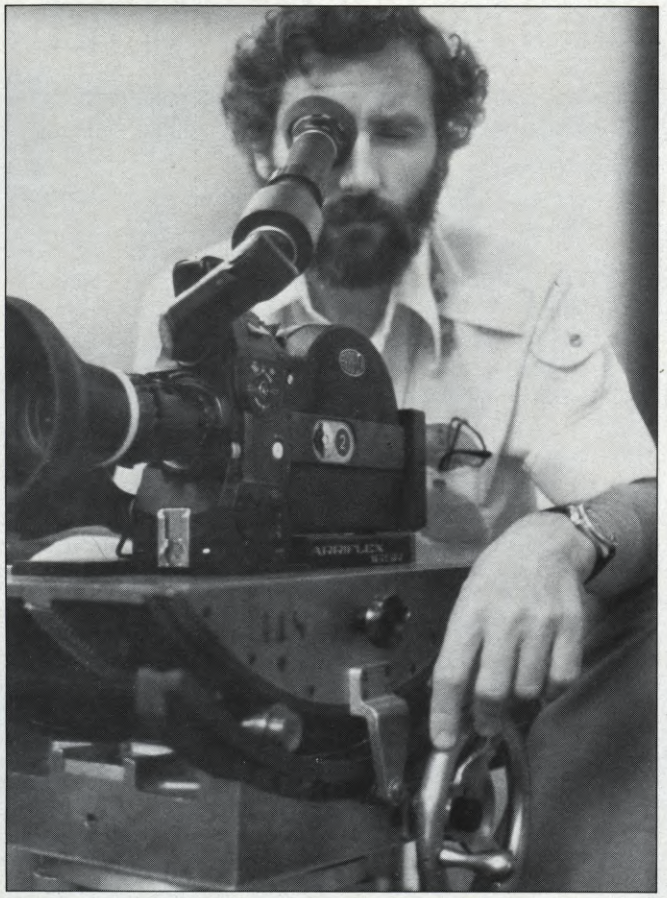
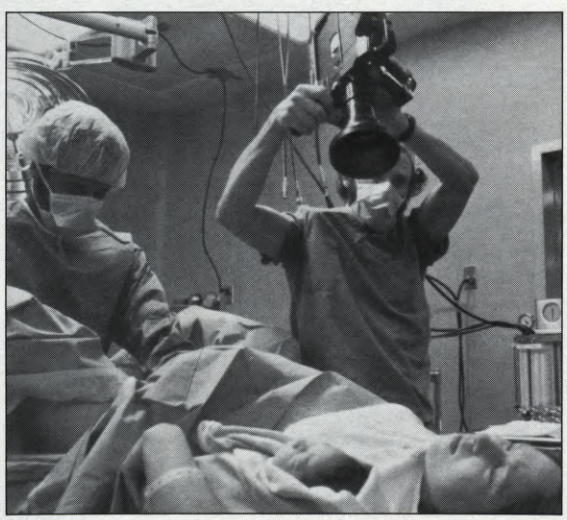


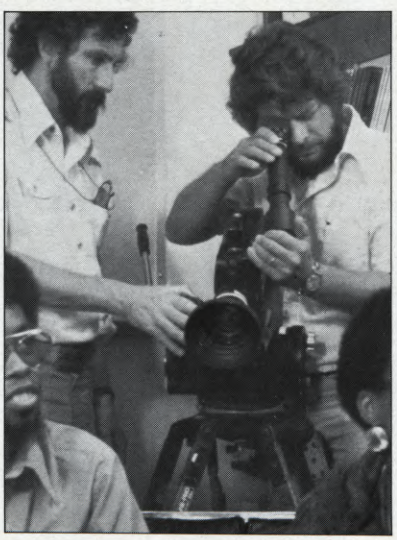
"For one move, I needed to start next to the wall," says Mr. Cooperman. "With the SR's amazing viewfinder, I could put the Worral head *against* the wall, and still see what I was doing without mashing *my* head."

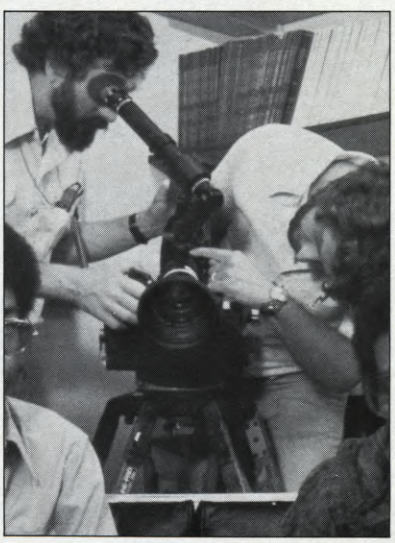
"What was important to me about this camera was the ability to keep the creative flow going at a *steady pace*. The fast setups and reloads were ideal for unscripted, spontaneous action."

"I'd lock it off, swing the finder over for the Director, swing it back, and we'd roll. *Instantly*."



"The birth sequence required unobtrusive shooting. The cable-free battery on the camera's back helped a lot."





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A PROPOSED ELECTRONIC EDGE NUMBERING SYSTEM FOR FILM AND VIDEO TAPE

Yet another approach to a marriage of film and electronics in order to facilitate and update existing cinema editing methods

By MATT BUTLER

The rapidly expanding electronics industry has provided many useful tools for the modern filmmaker, ranging from electronic light meters to sophisticated camera support systems.

During all this development, one component has remained virtually untouched, although without it, professional film would be a jumble of exposed frames and meaningless images. It is the reliable and often forgotten edge number. Sharing the same emulsion alongside proudly exposed frames, this continuing notation is primarily used as reference during the editing and negative matching stages.

Australia is unique in its attitude toward the media-mix of motion picture and video tape technologies. The reasons for this are many and varied; possibly the young age of most technicians, lack of an ultra-excessive pride in craft-associations and isolation from rigid conventions and standards due to our geographic location. Australian production people are able to blend both tape and film to create improved production results.

I operate an offline video tape editing suite at J. Walter Thompson Advertising, Australia. Initially I thought of a hybrid operation (combining film and tape systems) to facilitate and update existing film editing techniques. However, the additional ramifications of the proposed system that follows covered other spheres of film production: conventional film editing, sound mixing, negative matching, video-assisted film editing, etc.

I have found video tape editing to be a very rapid process when compared to existing film editing techniques. The very physical nature of film editing hinders the process, both economically and artistically.

The proposed system allows for a film edit to be achieved on video tape, utilizing the edited video tape as an electronic "cut workprint" with reference for the negative matcher to finish on film.

After examining various awkward existing electro/mechanical attempts to achieve this purpose, the entire solution rested with the humble edge number. By electronically updating the edge number, it can be made more versatile and useful for both film and video tape production.

Briefly, the edge number and individual frames are given a binary count, encoded and exposed simultaneously through reduction optics, together with the conventional edge number during motion picture raw stock manufacture.

Therefore, at any given frame of film, a binary decoder can display edge number and individual frame count via an optical/electronic reader on a separate L.E.D. display unit or on a C.R.T. *(Cathode Ray Tube).*

This second exposure of the binary edge number information, together with the development of equipment modifications based on existing apparatus, will give rise to new directions in film/video post production. Several modes are outlined in the following, utilizing the "Electronic" edge number system (E.E.N.) as a basis for automated operations:

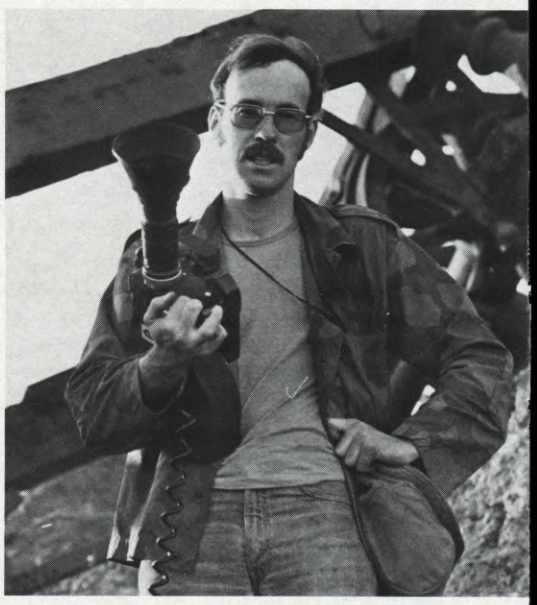
1. Conventional Film Editing.

The "Electronic" edge numbers (E.E.N.) can be used as reference data on modified film editing machines. By programming the appropriate edge number and frames, an operator can locate various scenes and synchronise with magnetic fullcoat that has been "electronically" edge numbered as follows:

The present system of mechanically inking corresponding edge numbers on magnetic film for sync-work would be outmoded. Instead, the "electronic" edge numbers and frame reference of the processed workprint can be programmed and recorded in frame-by-frame synchronisation during the ¼" audio tape transfer to fullcoat, or at a later date, as is the current procedure when conventionally inking the magnetic film.

A modified mag dubber utilizing a combination code modulator and fullcoat recording apparatus would be used. This would facilitate rapid access and electronic interlock.

The modifications of the editing table would be similar to existing Steenbeck Automated Tables. These currently employ circuitry for reading the current Film Time Code system. There are, however, significant differences between the "Electronic" edge number system and the Film Time Code system. The two systems complement each other. The Film



(ABOVE RIGHT) Matt Butler on location north of Sydney, Australia. (BELOW) Operator using the Electronic Edge Numbering System during video-assisted film editing in an off-line video tape editing suite. The author's proposal, like other such systems, involves utilizing the edited video tape as an electronic "cut workprint" with reference for the negative matcher to finish on film.

Time Code system is currently limited to auto camera syncing and automated film editing, using especially modified cameras and editing gear. On the other hand, the "Electronic" edge number system, though not applicable during actual shooting, also facilitates universal automated editing, whether the film has been shot on the Film Time Code System or not. Also, the E.E.N. is not restricted to auto editing, but advances other areas of film production, as well.

2. Magnetic Fullcoat Mixing.

With Electronic Interlock circuitry referencing to the transferred edge number from the cut workprint on a master track, any number of modified fullcoat recorders/dubbers can be interlocked in exact synchronisation. The mastertrack containing the E.E.N. sequences from the cut workprint is used to control the slave machines.

3. Video-Assisted Film Editing.

The E.E.N. film is transferred to videotape on a modified telecine. This unit must be able to transfer both conventional picture and sound, together with the E.E.N., through additional decoder/circuitry recorded on either an unused audio channel or on cue/address track on later video decks.

The E.E.N. can be shown on a separate L.E.D. readout or in a box display inserted over the image area on a TV monitor similar to standard VIDEO time code system—that is, different to the Film Time Code, mentioned previously.

One would envisage a pick-up head decoder/display unit that could read both E.E.N. and the Film Time Code as required.

When the programme has been edited on videotape, the edge number can be quickly logged from the display unit and passed on to the negative matcher.

4. Negative Matching.

With the development of a gang synchroniser/rapid access flat bed with E.E.N. circuitry, the time-consuming job, of negative matching and conforming the original camera negative would be simplified and logging time significantly reduced.

Taken a logical step further, the addition of an automatic search and select console would speed the process considerably. When the programme has been edited on videotape, the edge number can be quickly logged and the negative matching process shortened with the modified apparatus previously outlined to speed final production of the answer print.

Continued on Page 520

(ABOVE) A 16mm film clip showing conventional edge numbers, plus the Electronic Edge Numbers (binary data) which, on decoding, will display an exact frame count for each separate frame selected. (Simulated photograph.) (BELOW) Detail of video monitor showing Electronic Edge Number. This information can include manufacturer's coding notation, actual edge number and individual frame count, depending on frequency of edge numbers to frames. (Simulated photograph).

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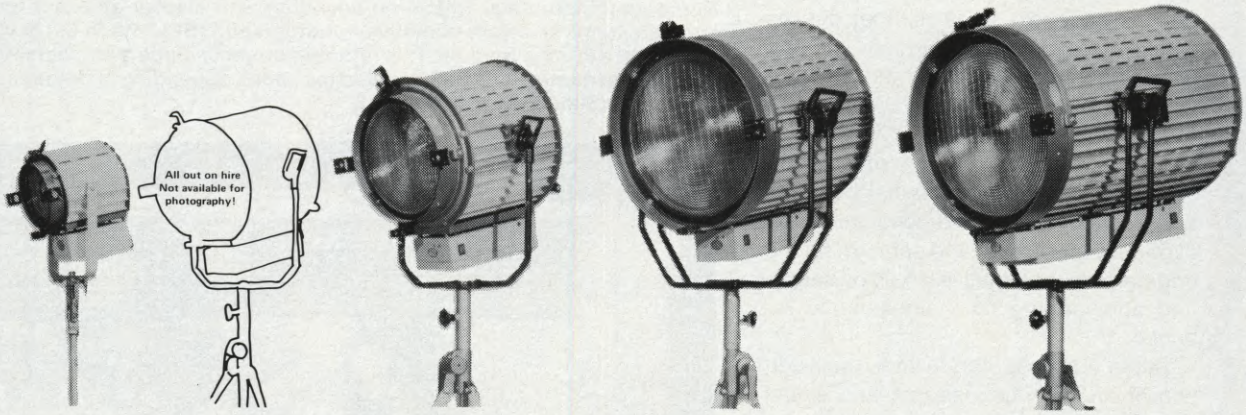

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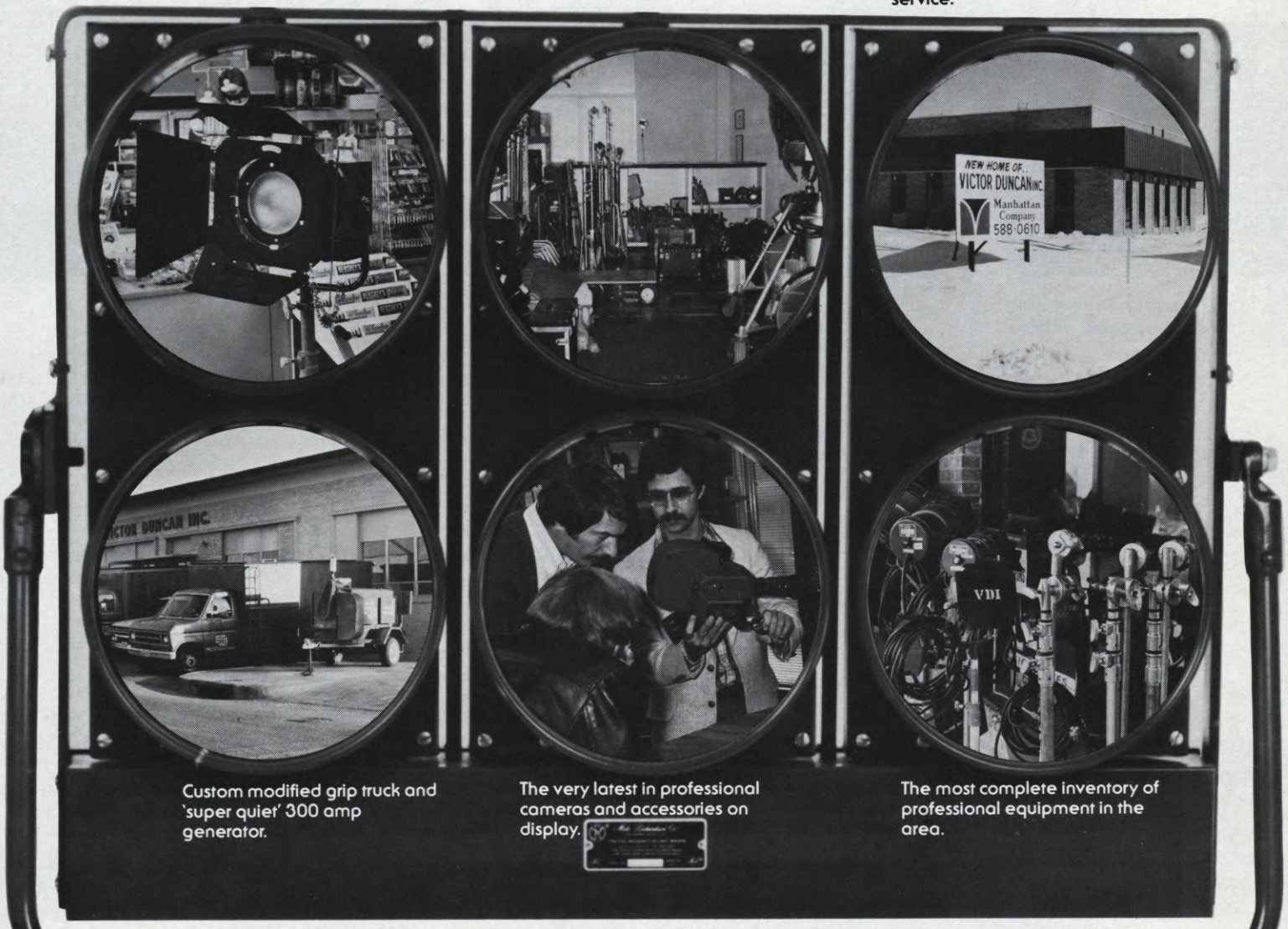

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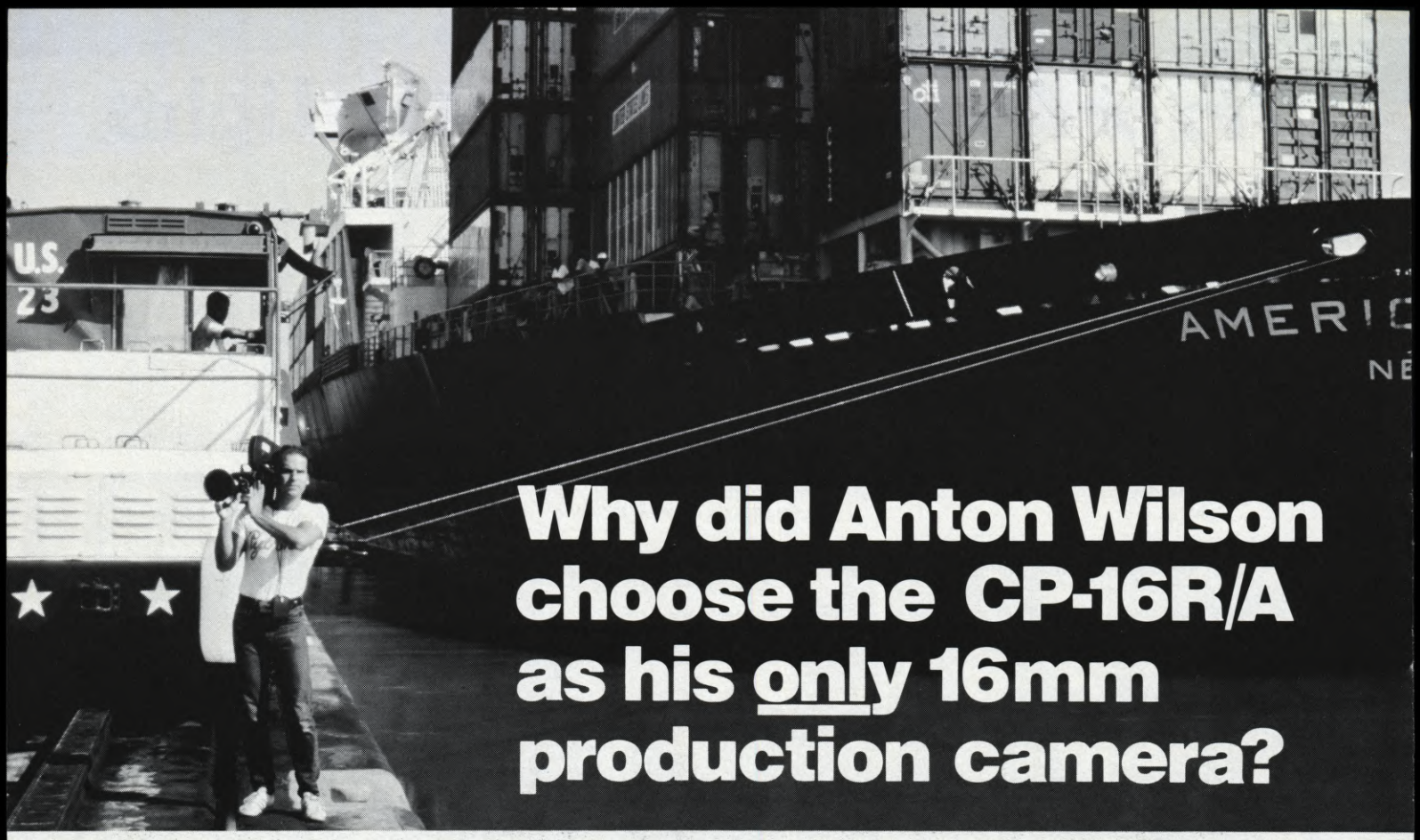

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Known for his daring and inventive camera work, independent producer/cinematographer Anton Wilson has done it all: documentaries, special feature stories for television, industrials ... most notably for ABC-TV's *Good Morning, America* and for industrial giants like AT&T, among others.

A former technical director for Arriflex, with a background in mechanical engineering, Wilson is also an authority on motion picture production techniques and equipment design. He is vice-president of Anton-Bauer, manufacturers of power supplies for film and video use, and a contributing editor to the *American Cinematographer* magazine.

"The quietest 16mm camera I've ever owned."

"I first started out with an Arri 16BL, followed by an Eclair ACL," says Wilson. "Eventually I gave them both up. For various reasons, they just failed to satisfy my particular filming requirements.

"My assignments are so diversified and challenging, I need a versatile production camera that can do just about *everything!* And I find that the CP-16R/A is the only camera in existence versatile enough to do everything I want — and need — it to do. Best of all ... it is the quietest 16mm camera I've ever owned."

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(Above) *Anton Wilson at the Panama Canal. "Filming an in-depth feature story about the upcoming canal treaty and its implications, we were able to move fast and reliably with the CP-16R/A, covering what would normally take two months in just ten days!*

"The camera functioned flawlessly, even in the torrential rain that overtook us when we followed General Torrijos into the Panamanian jungles.

"This documentary was so successful it aired both as a two-part series on Good Morning, America *and as a five-part series on the* ABC Evening News."

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OSCAR'S HALF-CENTURY
Continued from Page 461

cultural, educational, and technical progress of motion pictures.

A week later, on May 11, 275 people gathered at an industry banquet at the Biltmore Hotel. Douglas Fairbanks, the Academy's first president, was moderator. Talks were presented by such industry leaders as Louis B. Mayer, Joseph M. Schenck, Will Hays, Mary Pickford, Cecil B. DeMille, Frank Lloyd, and Conrad Nagel.

Mayer suggested that the Academy could focus attention on cinematic achievements by presenting awards of merit. Conrad Nagel agreed, saying, "Whatever we give, it should be a symbol of continuing progress—militant, dynamic."

Art director Cedric Gibbons began sketching a figure on the tablecloth of a stalwart man, standing on a reel of film and holding a crusader's sword. He later put his idea on paper and a sculptor, George Stanley, molded the figure.

Oscar has remained unchanged to this day, though the base on which he stands has been raised to give better proportion to the design.

In that first year, it took time for events to move; it was January, 1929, before voting was conducted for achievements during the year ending July 31, 1928. The results were published on February 18 and the first presentations were held at the Hollywood Roosevelt Hotel on May 16. Since the winners had been known for several weeks, there were no surprises. From then on, however, suspense became an element of every program.

Fifteen golden statuettes were presented by President Douglas Fairbanks and Vice President William C. DeMille, chairman of the program. All of the winners were men except a young woman named Janet Gaynor, who was honored for acting achievements in three pictures: "SUNRISE", "SEVENTH HEAVEN" and "STREET ANGEL".

Miss Gaynor was there to receive her Oscar, but Emil Jannings, cited for his acting in "THE WAY OF ALL FLESH" and "THE LAST COMMAND", had left Hollywood for his Berlin home. He never returned to Hollywood; he died in Germany in 1950.

"WINGS" was voted Best Picture of the Year for 1927-28, and an Award went to "SUNRISE" for artistic quality of production. Frank Borzage won an Oscar for his direction of "SEVENTH HEAVEN" and a comedy directing Award was presented to Lewis Milestone.

During its first year the Academy recognized the need for special Honorary Awards, and presented two—one to Warner Bros. for producing the pioneer talking picture, "THE JAZZ SINGER", and the other to Charles Chaplin for producing, directing, writing and starring in "THE CIRCUS".

A hint of things to come at future Awards Programs was the appearance of Al Jolson—not to receive an Award, but solely as an entertainer. Many other great personalities were to follow him.

The first Awards ceremony went off with little exploitation, but within a week the Academy Awards were the talk of the industry. When the second Awards Program was held on April 3, 1930 (for 1928-29 films), the golden statuette was a star in his own right. Interest was so high that a Los Angeles radio station did a live, one-hour broadcast. The Awards have had broadcast coverage ever since.

The list of achievements honored that year was reduced to seven—two for acting and one each for Best Picture, Directing, Writing, Cinematography, and Art Direction. A musical, "BROADWAY MELODY", was named Best Picture, and Warner Baxter received the Best Actor Award for his performance in a Western, "IN OLD ARIZONA".

Mary Pickford won an Oscar for her work in "COQUETTE". Frank Lloyd was honored for his direction of "THE DIVINE LADY"; among his competitors was Lionel Barrymore, who had directed "MADAME X".

The third presentations were held that same year, in order to eliminate the time lag after the Academy's year end, on July 31, 1930. The Awards continued on the split-year basis until the 1934 Awards year was designated to coincide with the calendar year.

In spite of a $10-a-plate price, the third banquet, held on November 5, 1930, was a sellout. A beautiful but much-flustered Norma Shearer was honored that year for her performance in "THE DIVORCEE"; George Arliss received an Oscar for his performance in "DISRAELI". "ALL QUIET ON THE WESTERN FRONT" was named the Best Picture, and a second Award was given to its director, Lewis Milestone.

It was decided that winners of previous years' Awards should present the Oscars at the fourth banquet, held in November, 1931. The affair had assumed national importance by this time; Vice President Charles Curtis came from Washington to bring his personal greetings and to convey those of President Herbert Hoover.

(LEFT) The late Spencer Tracy was the only man to win consecutive Oscars in the "Best Actor" category. He is pictured here with the Oscar he won in 1938 for his role in "BOYS TOWN". The year before he won for "CAPTAINS COURAGEOUS". (CENTER) Two of Hollywood's all-time favorites, Bing Crosby and Ingrid Bergman, won Oscars in 1945 for their respective performances in "GOING MY WAY" and "GASLIGHT". (RIGHT) Although he is best remembered for his role of Rhett Butler in "GONE WITH THE WIND", the late Clark Gable won his Oscar as "Best Actor" in "IT HAPPENED ONE NIGHT".

A boy named Jackie Cooper had been nominated as that year's best actor—the first juvenile so honored—for his role in "SKIPPY". He did not win, the Award going to Lionel Barrymore for "A FREE SOUL". Marie Dressler was named Best Actress for her performance in "MIN AND BILL".

Other Awards for that year went to "CIMARRON" as Best Picture, Norman Taurog as director of "SKIPPY".

Actor Lawrence Grant became the Academy's first master of ceremonies at that 1931 event. Many great stars have had the honor since.

Oscar got his name in 1931. Margaret Herrick, the Academy's then librarian and later its executive director, saw the statuette and studied it carefully, exclaiming, "Why, he looks like my uncle Oscar."

Sitting in an adjoining office was a newspaper correspondent, who wrote, "Academy employees have affectionately dubbed their famous gold statuette Oscar." The nickname stuck and became world-famous.

The 1932 program was enlivened by the announcement that there was a tie vote in the Best Actor category, between Fredric March for "DR. JEKYLL AND MR. HYDE" and Wallace Beery for "THE CHAMP". Each received an Oscar.

The Short Subject Awards came into being that year and Walt Disney made the first of many trips to the podium to receive an Oscar for the year's Best Cartoon. He also received an honorary statuette for creating Mickey Mouse.

Before his death in 1966 Disney collected an Irving Thalberg Award, three more Honorary Awards and 24 more Oscars, for a grand total of 30—more than anyone else, by far.

Other Awards for 1931-32 went to Helen Hayes for "THE SIN OF MADELON CLAUDET", to director Frank Borzage for "BAD GIRL", to "GRAND HOTEL" as Best Picture.

The top winners in 1934, honoring 1933 achievements, were Katharine Hepburn, for "MORNING GLORY", Charles Laughton, for "THE PRIVATE LIFE OF HENRY VIII", and Frank Lloyd, for directing "CAVALCADE", named Best Picture. A highlight of the ceremony was the appearance of Will Rogers as master of ceremonies.

Director Frank Capra had an embarrassing experience that year. Nominated for the first time, Capra, later to win three Awards, got to his feet and started for the rostrum when Rogers said, "Come and get it, Frank."

Capra was about 40 feet from his chair when he realized that Rogers was motioning to Frank Lloyd, the real winner (for "CAVALCADE"). Capra later described his return to his seat as "the longest crawl in history."

It was one of the many unrehearsed incidents which have highlighted the Awards through the years.

In 1935, when achievements for 1934 were honored, "IT HAPPENED ONE NIGHT" swept the Awards. Claudette Colbert, not expecting to win, was getting on a train for New York at the moment her name was announced as winner of the Best Actress Award.

She was whisked off the train and Santa Fe officials were persuaded to delay its departure while a taxi sped her to the Biltmore Hotel, fortunately only a short distance away. Irvin S. Cobb cut short a presentation to Shirley Temple to give Miss Colbert her Oscar.

Clark Gable, male star of "IT HAPPENED ONE NIGHT", and Frank Capra, its director, also received Awards that night. Miss Temple's Oscar was the first Honorary Award for juveniles.

Bette Davis became an official write-in candidate that year; many thought her performance in "OF HUMAN BONDAGE" rated a nomination. (The Academy now has a rule forbidding write-ins in the final balloting.) And three new categories—Film Editing, Musical Scoring and Best Song—were added to the voting that year, which was the first that Price Waterhouse & Co., international firm of public accountants, was employed to count the ballots to ensure secrecy of the results.

The 1936 affair, honoring achievements for 1935, gave the Best Picture Award to "MUTINY ON THE BOUNTY", the Best Actress accolade to Bette Davis for "DANGEROUS", the Best Actor Award to Victor McLaglen for "THE INFORMER", the Best Directing Award to John Ford, also for "THE INFORMER". The Academy began recognizing motion-picture pioneers that year by presenting an Honorary Oscar to David Wark Griffith.

Highlights of the 1937 show were the presentation, for the first time, of Oscars to a supporting actor and a supporting actress. The honors went to Walter Brennan for "COME AND GET IT" and Gale Sondergaard for "ANTHONY ADVERSE".

Other winners that year were "THE GREAT ZIEGFELD" as Best Picture; Paul Muni as Best Actor for "THE STORY OF LOUIS PASTEUR"; Luise Rainer as Best Actress for "THE GREAT ZIEGFELD", and Frank Capra for directing "MR. DEEDS GOES TO TOWN".

In 1938 Miss Rainer became the first player to repeat as an Oscar winner and the first actress to win in two consecutive years.

Other winners that year, which honored achievements for 1937, included Spencer Tracy as Best Actor for "CAPTAINS COURAGEOUS", Joseph Schildkraut as Best Supporting Actor for "THE LIFE OF EMILE ZOLA", Alice Brady as Best Supporting Actress for "IN OLD CHICAGO" and Leo McCarey for directing "THE AWFUL TRUTH". The Best Picture Award went to "THE LIFE OF EMILE ZOLA".

The first presentation of the Irving G. Thalberg Memorial Award was made that year, with the honor going to Darryl F. Zanuck. Over the years this honor, given for consistently high quality of production, has gone to some of the most creative and respected individuals in the industry.

The year 1939 was one of repeats. Bette Davis for "JEZEBEL", Spencer Tracy for "BOYS TOWN" and Walter Brennan for "KENTUCKY", all got their second Oscars. Fay Bainter won as Best Supporting Actress for "JEZEBEL", and the Best Picture was "YOU CAN'T TAKE IT WITH YOU". Miss Bainter also had been nominated as Best Actress for her performance in "WHITE BANNERS". She was the first actress to run in two categories in the same year.

Another highlight that year, which honored achievements for 1938, was director Frank Capra's third Oscar, for "YOU CAN'T TAKE IT WITH YOU". Walt Disney received an Honorary Oscar for Snow White and seven little ones for the dwarfs, and Edgar Bergen received a wooden statuette with movable jaws in honor of his wooden friend, Charlie McCarthy.

For several years results were given in advance to newspapers for release at 11 p.m., but in 1940 guests arriving for the affair, honoring 1939 achievements, could buy the 8:45 p.m. edition of a newspaper which announced the winning achievements.

Thus few were surprised when "GONE WITH THE WIND", Robert Donat for "GOODBYE MR. CHIPS", Vivien Leigh for "GONE WITH THE WIND", Thomas Mitchell for "STAGECOACH", Hattie McDaniel for "GONE WITH THE WIND", director Victor Fleming for "GONE WITH THE WIND", were honored.

Novelist Sinclair Lewis accepted a posthumous writing Award for Sidney Howard for his screenplay for "GONE WITH THE WIND". Lewis, who had played a small role in the film, made an amusing acceptance speech: "As an actor, I know the value of writers. Without their imagination and eloquence, which produce the words we speak, we actors would be nothing."

The first Special Effects Award pre-

sented went to 20th Century-Fox for "THE RAINS CAME".

The error on the news release in 1940 brought into being the sealed-envelope system for the 1941 Awards. It has been used ever since. A record crowd arrived early to hear a special radio message to the Academy from President Franklin D. Roosevelt. James Stewart won the Best Actor Award for "THE PHILADELPHIA STORY". Several days later he was in uniform, the first major Hollywood star to enlist.

That year "REBECCA" won the Best Picture and Ginger Rogers was named the Best Actress for her dramatic work in "KITTY FOYLE". Walter Brennan won the Best Supporting Actor Award for "THE WESTERNER" and became the first player to win three Oscars. The Best Supporting Actress Award went to Jane Darwell for "THE GRAPES OF WRATH", and director John Ford won his second Oscar for the same film.

War came before the next banquet in 1942, and the stars and patrons who had worn gorgeous ermine wraps, evening gowns and orchids to previous dinners were asked to dress informally.

James Stewart returned in uniform to present an acting Award to Gary Cooper for his title-role portrayal in "SERGEANT YORK". Donald Crisp was in uniform to receive the Best Supporting Actor Award for "HOW GREEN WAS MY VALLEY", which was named the Best Picture.

Mary Astor won Best Supporting Actress honors for "THE GREAT LIE". John Ford won his third directorial Oscar for "HOW GREEN WAS MY VALLEY". Documentary films had come into their own and were placed on the ballot for the first time.

The big story that year was sister versus sister. Joan Fontaine and her sister Olivia de Havilland were nominated for the Best Actress Award. Miss Fontaine won, for "SUSPICION".

The Oscar was made of plaster for four years, starting with the 1943 program, which honored achievements for 1942, since metal was an essential war material. After the war the plaster statuettes were exchanged for metal ones.

Winners that year were "MRS. MINIVER", James Cagney for "YANKEE DOODLE DANDY", Greer Garson for "MRS. MINIVER", Van Heflin for "JOHNNY EAGER", and supporting actress Teresa Wright for "MRS. MINIVER". Miss Wright also ran in the Best Actress Category that year for "PRIDE OF THE YANKEES". No performer ever has won in two acting categories in the same year.

William Wyler's wife accepted his Directing Award for "MRS. MINIVER". That night Major Wyler was on a bombing raid over Germany.

The 1943 ceremony, honoring 1942 achievements, was the last to be staged at a banquet. Hollywood considered it ridiculous to dine on chicken under glass when food was being rationed. The 1944 program was held at Grauman's Chinese Theater and Oscars were given to "CASABLANCA", Paul Lukas for "WATCH ON THE RHINE", Jennifer Jones for "THE SONG OF BERNADETTE", Arthur Miller, ASC, for "THE SONG OF BERNADETTE", Charles Coburn for "THE MORE THE MERRIER" and Katina Paxinou for "FOR WHOM THE BELL TOLLS". Director Michael Curtiz won an Oscar for "CASABLANCA".

The entire program went on network radio for the first time the following year. "GOING MY WAY" was voted the Best Picture, and won acting Awards for Bing Crosby and Barry Fitzgerald (supporting actor) and the direction Award for Leo McCarey. Fitzgerald was up for both Best Actor and Best Supporting Actor Awards for the same role. Rules were then adopted to make it impossible for this to

Continued on Page 490

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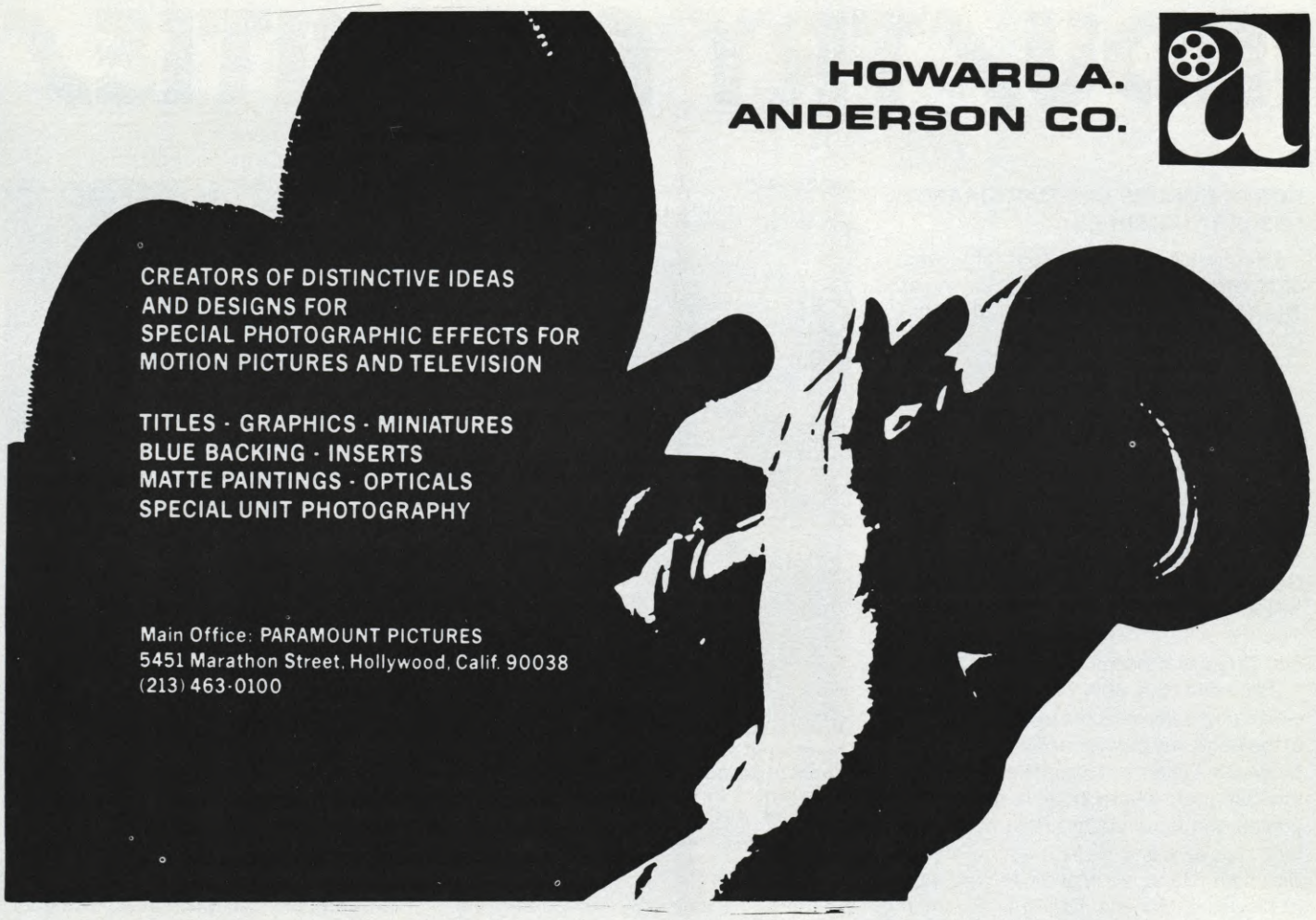

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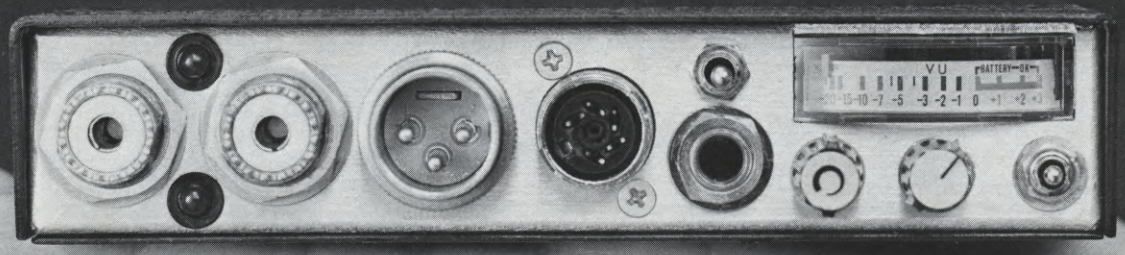

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INDUSTRY ACTIVITIES

KODAK HONORS CINEMATOGRAPHY "OSCAR" NOMINEES

Excellence in cinematography was celebrated April 1 at a unique gathering at The Bistro Restaurant, in Beverly Hills, California. The occasion was the second annual Eastman Kodak Company Awards Banquet recognizing the five cinematographers nominated by their peers for consideration for an Academy Award.

This year's recipients were Vilmos Zsigmond, ASC, for "CLOSE ENCOUNTERS OF THE THIRD KIND"; William Fraker, ASC, "LOOKING FOR MR. GOODBAR"; Fred Koenekamp, ASC, "ISLANDS IN THE STREAM"; Robert Surtees, ASC, "THE TURNING POINT"; and Douglas Slocombe, BSC, "JULIA".

Zsigmond, the 50th Oscar winner for cinematography selected by the members of the Academy of Motion Picture Arts and Sciences, Fraker and Koenekamp were at the banquet, where they received engraved and hand-crafted Rosewood Pallum clocks from Al Williams, Pacific Southern Manager, Motion Picture and Audiovisual Markets Division, Eastman Kodak Company. Slocombe received the same award at another dinner, in Toronto, where he is working on location. Surtees, who was similarly honored last year for "A STAR IS BORN", is the first two-time winner. He was awarded a distinctive gold-plated viewing filter and a Rosewood Pallum music box for his special achievements.

Other guests included most of the current officers of the American Society of Cinematographers, including president Linwood Dunn, Harry Wolf, Stanley Cortez, Winton Hoch and George Folsey. Dunn, as spokesperson for the ASC contingent, reviewed the long history of mutual commitment between Kodak and cinematographers in search of artistic and technical excellence.

Kodak was also represented by Kenneth M. Mason, Hartwell Sweeney, John Spence, Les Baker, Scott Robertson and Fred Godfrey. Mason is general manager of the Motion Picture and Audiovisual Markets Division and assistant vice president of Kodak. He said the company initiated the Awards Banquet last year to recognize the artistic and technical contributions Directors of Photography make to the entertainment film industry. "Directors of Photography frequently do not get public recognition, though all of us associated with the making of a successful motion picture can testify it couldn't be done without them," he said. "By recognizing the achievements of the five cinematographers nominated by their peers, we hope we are helping to further the appreciation of all Directors of Photography. While the Academy must necessarily single out one cinematographer, we wanted to recognize and thank all of them for their achievements and the inspiration they provide for others who will follow in their footsteps. Our partnership with the motion picture industry dates to the first entertainment film ever made. We believe that a sense of history that all people working in and with the industry can take pride in is par-

Continued on Page 510

The second annual Eastman Kodak Company Awards Banquet, held at The Bistro restaurant in Beverly Hills, honored the five Directors of Photography nominated for the "Best Achievement in Cinematography" Academy Award. Present were (left to right) Vilmos Zsigmond, ASC; Fred Koenekamp, ASC; and William Fraker, ASC. Unable to attend because of work commitments were Robert Surtees, ASC and Douglas Slocombe, BSC.

Victor Duncan, Lee Duncan, Ernest Laszlo, ASC, and Mike Niehenke (of Rosco Laboratories) discuss the seminar held recently at the Dallas office Victor Duncan, Inc. Academy Award-winning cinematographer Laszlo was guest speaker at the "Hands-On" gathering of Southwest filmmakers, jointly sponsored by the Rosco and Duncan organizations. More than 250 area film technicians attended the in-depth seminar.

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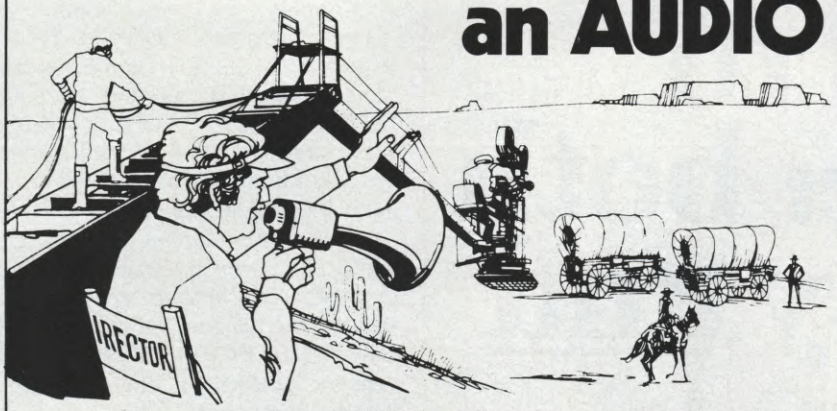

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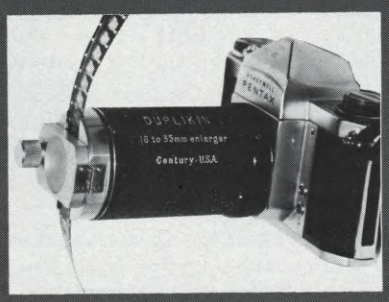

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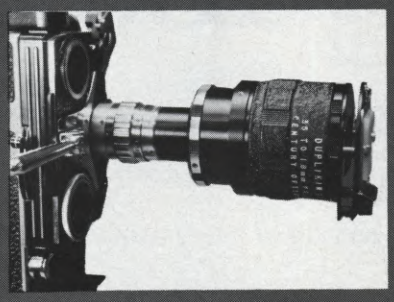

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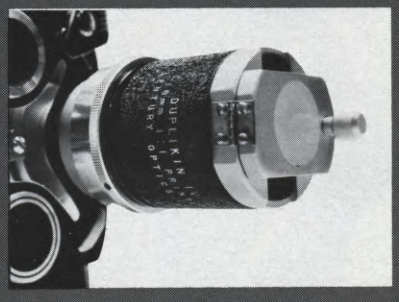

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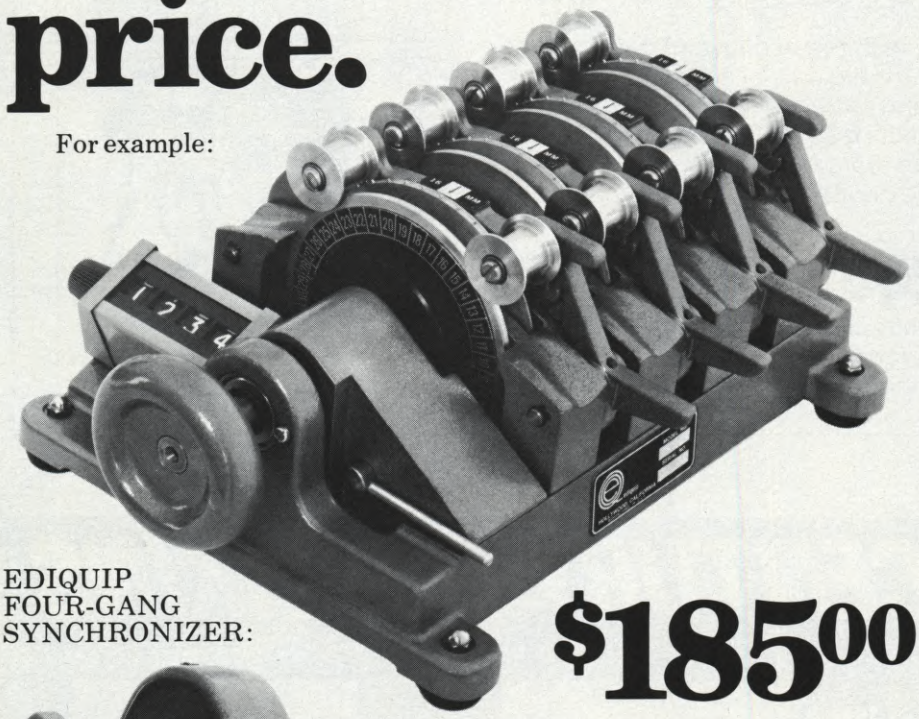

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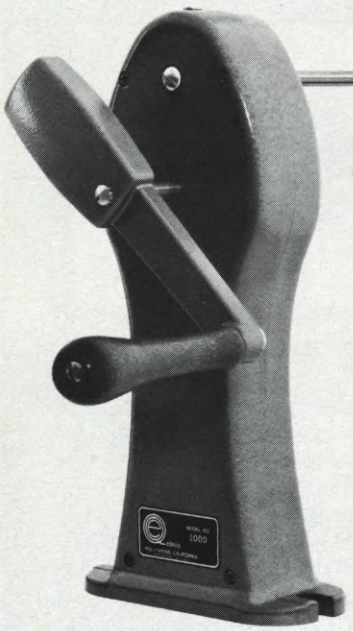

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OSCAR'S HALF-CENTURY
Continued from Page 486

occur again.

Ingrid Bergman was voted Best Actress for "GASLIGHT" and Ethel Barrymore as Best Supporting Actress for "NONE BUT THE LONELY HEART". This made Lionel and Ethel Barrymore the only brother and sister to win Oscars. John Barrymore was never nominated.

In 1946 the big winner was "THE LOST WEEKEND", which also brought Oscars to its star, Ray Milland, and its director, Billy Wilder. James Dunn for "A TREE GROWS IN BROOKLYN" and Anne Revere for "NATIONAL VELVET" won the supporting Awards.

Joan Crawford missed the suspense of the actual ceremonies that year because she was sick in bed when her name was announced as Best Actress for "MILDRED PIERCE". Being at home didn't ease the tension for her; she said later, "I don't see how anyone could ever live through this suspense a second time."

The Academy Awards Presentations occasionally provide a touch of pathos. It's unlikely, however, that many will produce a more poignant moment than one in 1947, when Harold Russell won two Awards for his role in "THE BEST YEARS OF OUR LIVES".

He held them proudly in his two artificial hands when he stepped from the podium after being honored as Best Supporting Actor and receiving a special Honorary Oscar for bringing hope and courage to his fellow veterans.

"THE BEST YEARS OF OUR L IVES", named the Best Picture, also brought Fredric March and director William Wyler their second Oscars. Other winners that year, which honored achievements for 1946, were Olivia de Havilland for "TO EACH HIS OWN" and Anne Baxter for "THE RAZOR'S EDGE".

Sir Laurence Olivier was voted an honorary statuette for producing, directing and starring in "HENRY V".

The 20th Awards gave Oscars to Ronald Colman for "A DOUBLE LIFE", to Loretta Young for "THE FARMER'S DAUGHTER", to Celeste Holm for "GENTLEMAN'S AGREEMENT" and to Edmund Gwenn for "MIRACLE ON 34TH STREET".

In accepting his Award, Gwenn, who had played Santa Claus in the film, said, "Now I know there *is* a Santa Claus." Elia Kazan took the Directing Award for "GENTLEMAN'S AGREEMENT", which won the Best Picture honors.

That year established another precedent—honoring a foreign-language film. The Award went to "SHOE-SHINE".

In 1949, when achievements for 1948

were honored, "HAMLET" became the first British production ever named Best Picture. Sir Laurence Olivier won an Oscar as Best Actor for his work in the film to make himself and Vivien Leigh, a previous winner, the only husband and wife so honored.

Walter Huston and his son John Huston won as Best Supporting Actor and director on the same film, "THE TREASURE OF SIERRA MADRE", and became the first members of the same family to win Oscars in the same evening. Claire Trevor was named Best Supporting Actress for "KEY LARGO" and Jane Wyman won the Best Actress Award for "JOHNNY BELINDA", in which she played a mute.

She said simply, "I kept my mouth shut once. I think I'll do it again."

The Academy thought it was time that recognition be given to costumes in motion pictures, and added the Costume Design category.

The following year Olivia de Havilland won a second Oscar for her performance in "THE HEIRESS". Broderick Crawford entered the circle for the first time for his work in "ALL THE KING'S MEN", which also won as Best Picture and brought the Best Supporting Actress Award to Mercedes McCambridge, who held out hope for all performers by saying "To every waiting actor, let me say 'Hold on. Look what is waiting.' "

Director Joseph Mankiewicz won an Oscar for "A LETTER TO THREE WIVES" and Fred Astaire was among those who received honorary statuettes that year.

At the Awards Ceremony in 1951, honoring achievements for 1950, "ALL ABOUT EVE" won as Best Picture; George Sanders, Best Supporting Actor, and Joseph Mankiewicz, director, were honored for the same film, which received 14 nominations—an Academy record.

Josephine Hull was the Best Supporting Actress for "HARVEY". The Best Actress Award went to Judy Holliday for "BORN YESTERDAY" and Jose Ferrer was named Best Actor for "CYRANO DE BERGERAC".

The next year three acting Awards went to players in "A STREETCAR NAMED DESIRE"—Vivien Leigh, Best Actress; Karl Malden, Best Supporting Actor; and Kim Hunter, Best Supporting Actress. Humphrey Bogart was named Best Actor for "THE AFRICAN QUEEN". The musical "AN AMERICAN IN PARIS" was voted Best Picture.

George Stevens won the Directing Award for "A PLACE IN THE SUN", and Gene Kelly won an Honorary Award.

The year 1953, when achievements for

Continued on Page 494

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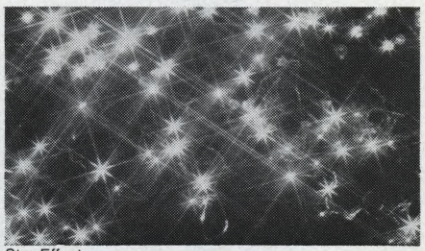

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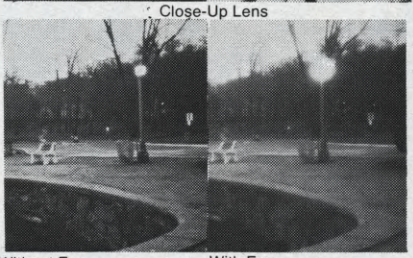

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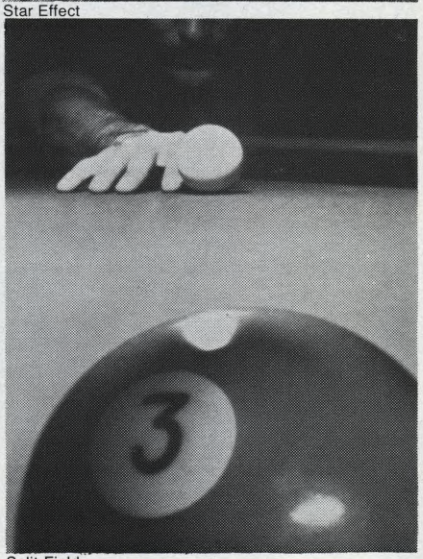
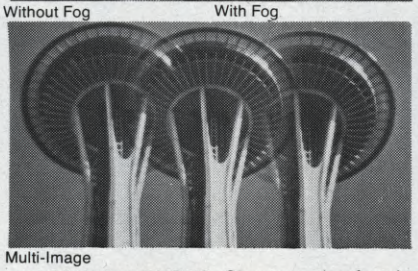


Split-Field



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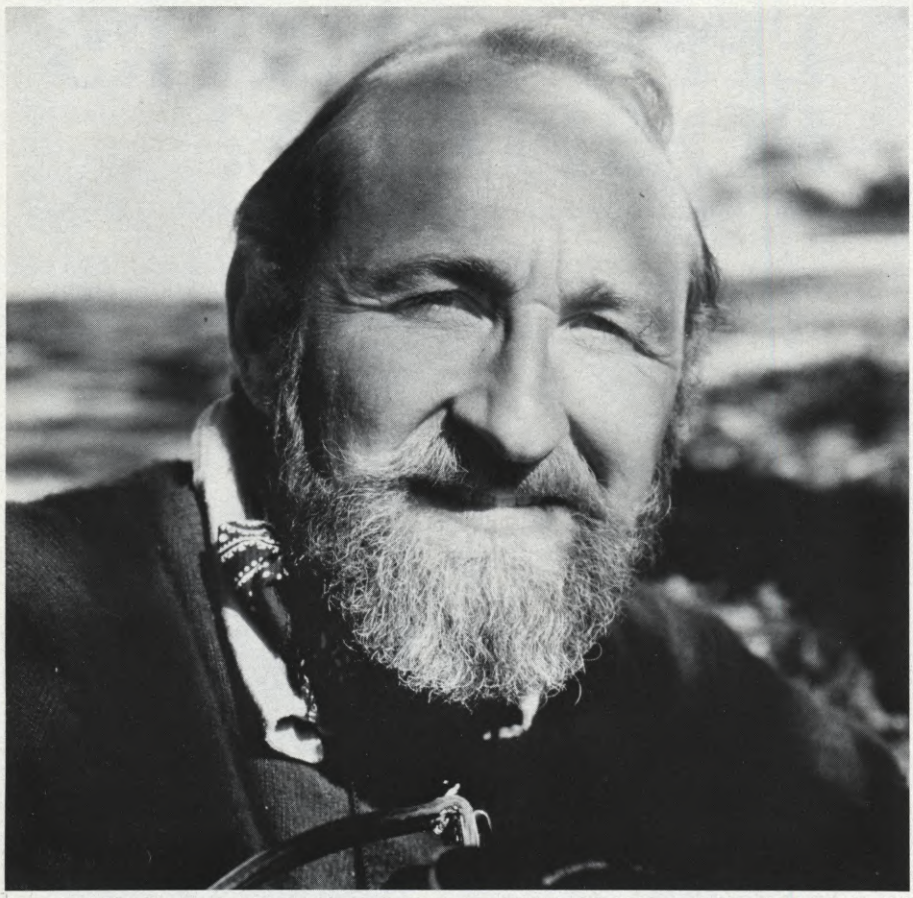
THE STEADICAM RIDES AGAIN

Filmmaker meets Steadicam and decides it's just the thing to ride the range, while filming three TV commercials in cowboy country

By LEAR LEVIN



Director/cameraman Lear Levin has shot commercials in 46 states and 27 countries during the past 16 years. (BELOW) Operator Dan Lerner, "wearing" the Steadicam, walks backward while holding closeup of cowboy on 85mm Canon High-speed lens. Director Levin checks the action on the Steadicam's video monitor. Crew was on location near Sedona, Arizona, shooting Wrigley commercials.

Television commercials are a unique type of filmmaking. No other form of film production allows the liberal budgets, the time for experimentation; or permits the diversity of technique that is possible in this medium. Of course, for this privilege you have to produce quality film and often go to great extremes to get it.

For fifteen years I have been a commercial director, photographing my own work. My production company, located in New York, is relatively small and very flexible. We have worked in all but four states and in twenty-seven foreign countries. At times our crews have numbered as high as sixty people. At other times, with union waivers, we've gotten by with a comfortable crowd of three. Our production schedule averages about one job a week.

Last October, the Arthur Meyerhoff Advertising Agency of Chicago asked us to go to Sedona, Arizona, to shoot three spots for Wrigley's Big Red Chewing Gum. We had worked on this campaign before and were anxious to follow up on our past success.

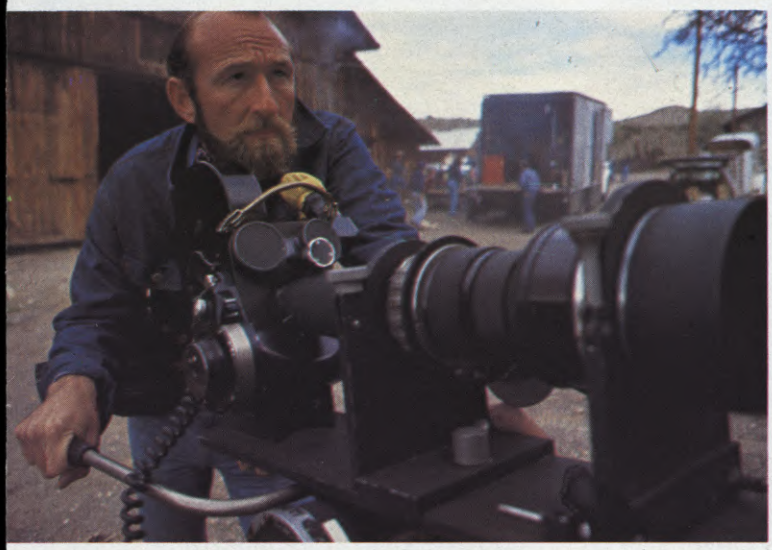
The agency idea was to identify their product with bold backgrounds, colorful scenery, and real cowboys. It would take two weeks of preparation, four twelve-hour days of shooting, 12,000 feet of 5247, a swift-moving crew of twenty, twelve first-time actors, and the cooperation of over 200 cows, horses and dogs in order to supply the 135 feet of finished 35mm color film required.

My formula for arousing curiosity in a pictoral commercial is not unlike that used by the photojournalist from the old Life Magazine era: an opening shot to catch your eye, some story material to draw you in, something visually provocative in the middle so you don't turn the pages too fast, and finally an image that would stay with you at the climax and perhaps long afterward. The work must be memorable or it goes for nothing. I tried to lay my work out the same way.

I had always admired the landscape paintings of Peter James Hurd, and the portraits of Andrew Wyeth. I imagined that Hurd's uncluttered Southwestern panoramas might play well under Wyeth's proud, fine-edged heads and figures. I hoped these pictoral visions would inspire my own work as I planned the Big Red spots.

When I began to assemble equipment for the job I thought of Steadicam. It was a tool I had wanted to use ever since I

(LEFT) Cowboys drive wild horses past a picturesque Arizona butte. (RIGHT) Dan Lerner, sitting on the tailgate of a pickup truck with the Steadicam, films cowboys as they drive wild horses toward him. Shooting the three spots in cowboy country took two weeks of preparation, four twelve-hour days of shooting and 12,000 feet of 5247 color negative—plus the cooperation of 200 cows, horses and dogs—in order to end up with the 135 feet of 35mm film required.



(LEFT) Levin lines up a shot on 800mm Nikon lens. One part of his Cameflex camera has been modified to accept Nikon lenses. He regularly uses Nikon lenses with focal lengths ranging from 5.6mm to 1200mm on his camera. Long lenses were favored for this shoot in order to "stack up" horses and cowboys. (RIGHT) Steadicam records the action, as cowboy races up into a closeup.

witnessed a demonstration by Garrett Brown, and saw the fascinating results. The agency producer, Gary Kaney, is a very adventurous man whose interest in film goes back to several years as an editor. He also became excited about trying this new device, and encouraged me to use it.

With Steadicam, I knew I could get a herd of horses thundering down on the lens with all the smoothness, fluidity, and drama necessary to lock our TV audience into their living rooms until we'd finished showing off our stuff. We also wished to take the static quality out of the product shots and keep the whole show moving along with a rhythm that would not be broken as the name of the product was registered with the viewers.

My dear friend and longtime assistant, Peter Kuttner, checked out the Steadicam equipment in no time. Soon, he and Danny Lerner, the Steadicam operator, became a wonderful team. Danny's excellent work and his swift reflexes enabled us to shoot vibration-free closeups of the product while the men rode on horseback and walked over very rough terrain. Some product shots were even done on the 85mm lens while walking at minimum focus distance. It was a piece of cake, and far more successful than prior efforts I had attempted with my camera on a dolly, walking hand-held, or riding two-up on horseback.

Also using Steadicam, we staged long dolly shots through barns and over and around hay bales. We shot straight into the men, sometimes using high angles. If tracks had been laid, they would surely have shown in the shots. I tried to extend the length of the scenes far beyond what was necessary, in order to really test the equipment.

The most visually striking work done on Steadicam was a shot of seventy-five wild horses that we tracked from the rear of a pickup truck. We raced over a dirt road that my tail will confirm as being damn rough. The horses tore through the brush next to our road. The red rock buttes and mesas were framed behind them. Then the wranglers drove them onto the road through a dust cloud, and forced them within two feet of our 24mm lens. Their hooves were almost touching my legs, and the truck was bouncing wildly. The resulting image tracked as smooth as silk. The slickest camera car could not have handled this shot. Only a helicopter with a rig could have matched the smoothness, but I wanted a wide

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OSCAR'S HALF-CENTURY
Continued from Page 491

1952 were honored, marked a milestone in Oscar's life, as the Awards Program in its entirety was broadcast on television for the first time. Some 80 million viewers saw Oscars awarded to "THE GREATEST SHOW ON EARTH", Gary Cooper for "HIGH NOON", Shirley Booth for "COME BACK, LITTLE SHEBA", Anthony Quinn for "VIVA ZAPATA!", Gloria Grahame for "THE BAD AND THE BEAUTIFUL", and director John Ford for "THE QUIET MAN".

Cooper's Oscar was his second, making him, Fredric March, Spencer Tracy and Marlon Brando the only two-time winners in the Best Actor category. Bob Hope and Harold Lloyd were among the recipients of Honorary Awards that year.

In 1954, when 1953 achievements were honored, "FROM HERE TO ETERNITY" was cited as Best Picture, and Frank Sinatra and Donna Reed received supporting Awards in that film, William Holden received the Best Actor Award for "STALAG 17", and Audrey Hepburn, in her first starring role on the screen, was voted Best Actress for "ROMAN HOLIDAY". Director Fred Zinnemann was honored for "FROM HERE TO ETERNITY".

Marlon Brando, after being nominated without winning for the three previous years, got an Oscar in 1955 for "ON THE WATERFRONT". That picture won as Best Picture and brought a Best Supporting Actress Award to Eva Marie Saint and the Best Directing Award to Elia Kazan.

Edmond O'Brien was honored for his supporting role in "THE BAREFOOT CONTESSA" and Grace Kelly, tearfully, accepted a statuette as Best Actress for "THE COUNTRY GIRL".

"MARTY", a small-budget (reported as less than $400,000) picture, was a big winner in 1956. It was voted Best Picture, and Ernest Borgnine, who had been playing villains on the screen, was named Best Actor as its hero. Director Delbert Mann won an Oscar for the same film.

Jack Lemmon and Jo Van Fleet, newcomers to Hollywood, gathered the supporting player Awards for "MISTER ROBERTS" and "EAST OF EDEN", respectively. The Best Actress Award went to Anna Magnani for her first English-speaking film, "THE ROSE TATTOO". She was in Italy and, when a newsman awakened her with the news, she was sure he was playing a practical joke.

In 1957 Ingrid Bergman won her second Oscar, this time for "ANASTASIA". In Paris, she had intended to listen to the program by radio but was so nervous she had taken sedatives—and she was sound asleep through all the excitement of her winning.

At this 1957 ceremony, honoring 1956 achievements, Yul Brynner was honored for his acting in the musical "THE KING AND I". The Best Supporting Actor Award went to Anthony Quinn for playing Gauguin in "LUST FOR LIFE", his second such Award. Dorothy Malone won the Best Supporting Actress Award for "WRITTEN ON THE WIND". The Best Picture Award that year went to "AROUND THE WORLD IN 80 DAYS", and director George Stevens won for "GIANT".

The Academy established the Jean Hersholt Humanitarian Award that year and presented it to Y. Frank Freeman.

The 1958 presentations saw "THE BRIDGE ON THE RIVER KWAI" honored as Best Picture. Alec Guinness, star of that film, heard in England that his performance had been named best of the year. And a comparative newcomer to the screen, Joanne Woodward, was presented the Best Actress Oscar for "THE THREE FACES OF EVE".

A former television comedian, Red Buttons, won the Best Supporting Actor Award for "SAYONARA", and Miyoshi Umeki won the Best Supporting Actress honor for the same film. Director David Lean also received an Oscar for "THE BRIDGE ON THE RIVER KWAI".

In 1959 Susan Hayward won the Best Actress Award for her performance in "I WANT TO LIVE!" She had been nominated, without winning, in four previous years.

David Niven won an Oscar upon his first nomination, for "SEPARATE TABLES". Millions chuckled as Niven stumbled on his way to the podium, then said, "I'm so loaded down with good-luck charms I could hardly make the steps."

Other honors that year went to "GIGI" as Best Picture, Vincente Minnelli for his direction of that film, Burl Ives for "THE BIG COUNTRY", Wendy Hiller for "SEPARATE TABLES".

The 1960 Awards honoring 1959 achievements, were highlighted by the record number of statuettes won by "BEN-HUR"—11, including the Best Picture Award and others for art direction, cinematography, costume design, William Wyler's direction, film editing, music scoring and sound.

Contributing to the total were Charlton Heston, who was voted Best Actor, and Hugh Griffith, Best Supporting Actor.

Simone Signoret won as Best Actress for her performance in "ROOM AT THE TOP", and Shelley Winters won the Best Supporting Actress Oscar for her performance in "THE DIARY OF ANNE FRANK".

The 1961 ceremonies, honoring 1960 achievements, were held in the Santa Monica Civic Auditorium. The move was dictated by the fact the Hollywood Pantages Theatre had reduced its seating capacity for a special engagement and no other auditorium of comparable facilities was available in the Los Angeles area. The television and radio show were commercially sponsored for the first time in three years, and shifted from NBC to the ABC network.

Burt Lancaster, for "ELMER GANTRY", and Elizabeth Taylor, for "BUTTERFIELD 8", were the big winners that year. Supporting honors went to Peter Ustinov for "SPARTACUS" and Shirley Jones for "ELMER GANTRY".

Selected as the best picture of 1960 was "THE APARTMENT", which also brought two Oscars to its creator, Billy Wilder, for direction and (with collaborator I.A.L. Diamond) for story and screenplay written directly for the screen.

Gary Cooper, Stan Laurel, and young Hayley Mills were voted Honorary Awards that year.

The story of the 1962 Presentation, honoring 1961 achievements, was "WEST SIDE STORY". The musical won a total of 10 Oscars, including Best Picture, Best Supporting Actor (George Chakiris), Best Supporting Actress (Rita Moreno), Directing (Robert Wise and Jerome Robbins).

Other top honors went to Sophia Loren, who won the Best Actress Award for "TWO WOMEN", and Maximilian Schell, who took the Best Actor Oscar for "JUDGMENT AT NUREMBERG".

Highlight of the 1963 Presentation was Gregory Peck's victory in the Best Actor category for "TO KILL A MOCKINGBIRD". He had been nominated on four previous occasions. Anne Bancroft captured the Best Actress Award for "THE MIRACLE WORKER", on her first nomination.

"LAWRENCE OF ARABIA" was named the Best Picture and captured six other Oscars, including one for its director, David Lean, and one for the Cinematographer, Freddie Young, BSC. Supporting honors went to Ed Begley for "SWEET BIRD OF YOUTH" and Patty Duke for "THE MIRACLE WORKER".

"TOM JONES" was cited as best picture of the year at the 1964 presentation honoring 1963 achievements. Director Tony Richardson received one of the three other Oscars voted for the film.

Sidney Poitier was the Best Actor winner for his performance in "LILIES OF THE FIELD", and Patricia Neal was honored as Best Actress for "HUD", her first

Marlon Brando wasn't always reluctant to accept an Oscar. In 1955 the actor attended the Academy Awards ceremony and happily accepted from Bette Davis the golden "Best Actor" statuette for his performance in "ON THE WATERFRONT".

nomination. Supporting awards went to Melvyn Douglas, also for "HUD", and to Margaret Rutherford for "THE V.I.P.S".

Eight Academy Awards were accorded "MY FAIR LADY" when 1964 achievements were honored at the 1965 Presentation, including Best Picture of the year. Also recognized were Rex Harrison, Best Actor, and Director George Cukor.

The Best Actress was Julie Andrews, and Best Supporting Actress was Lila Kedrova—Miss Andrews for "MARY POPPINS" and Miss Kedrova for "ZORBA THE GREEK".

The 1966 Presentation was the first to be broadcast in color. There were five Oscars apiece for a spectacular musical, "THE SOUND OF MUSIC", and a dramatic spectacular, "DOCTOR ZHIVAGO".

Three of the four acting winners received their Awards on their first nomination: Lee Marvin, Best Actor, "CAT BALLOU"; Julie Christie, Best Actress, "DARLING"; and Martin Balsam, Best Supporting Actor, "A THOUSAND CLOWNS".

A second Oscar for Shelley Winters, for her role in "A PATCH OF BLUE", made her the only actress ever twice honored in the Best Supporting Actress category.

"THE SOUND OF MUSIC" was adjudged Best Picture, and its director, Robert Wise, also was cited.

The Irving G. Thalberg Award was voted to William Wyler, and the first Academy Gold Medal was presented to master of ceremonies Bob Hope.

What was considered to be the closest competition in years for Oscar in nearly all categories generated tremendous interest in the 1967 Presentation.

Elizabeth Taylor became the sixth to win a second Award for Best Actress for her portrayal of a college professor's shrewish wife in "WHO'S AFRAID OF VIRGINIA WOOLF?"

For the second successive year, three Acting Awards went to individuals who were nominated for the first time: Paul Scofield was named Best Actor for his performance in "A MAN FOR ALL SEASONS", Walter Matthau won Best Supporting Actor honors for "THE FORTUNE COOKIE", and Sandy Dennis was named Best Supporting Actress for "WHO'S AFRAID OF VIRGINIA WOOLF?"

"A MAN FOR ALL SEASONS" was adjudged the Best Picture and its director, Fred Zinnemann, was awarded his second Oscar.

The 1967 Awards Program almost didn't go on the air, because television performers were on strike. Despite the substantial financial loss if the television broadcast was cancelled, the Academy took the position that the Awards were more important than the reporting of them, and that the show would go on, broadcast or no broadcast.

Two hours before the start of the Presentation the strike was settled—and the 1967 Oscarcast joined that of the previous year as the two greatest attractions ever presented by a single television network.

The 1968 Awards Program and broadcast were postponed for two days out of respect for Dr. Martin Luther King, who was assassinated a few days before the scheduled Awards Program, and whose funeral was held on the day set for the Awards. Master of Ceremonies Bob Hope had a difficult task; the nation still was shocked and grieved. That he accomplished it with exceptional taste and style was attested to by the press covering the event.

"IN THE HEAT OF THE NIGHT" won the Best Picture Award for 1967 at the 1968 Oscar Night. Rod Steiger was named Best Actor for his role in that film. Best Actress was Katharine Hepburn for "GUESS WHO'S COMING TO DINNER?"; this was her second Oscar. Best Supporting Actress was Estelle Parsons in "BONNIE AND CLYDE". Mike Nichols won the Oscar for directing "THE GRADUATE".

In 1969, the Awards Program was presented in a new theater—the Dorothy Chandler Pavilion of the Los Angeles Music Center. The 41st Awards were marked by genuine rarity: a tie between two women for the Best Actress Award. Barbra Streisand and Katharine Hepburn received identical votes and each was awarded an Oscar—Miss Streisand for her first motion-picture role, that of Fanny Brice in "FUNNY GIRL", and Miss Hepburn for her portrayal of Eleanor of Aquitaine in "THE LION IN WINTER". This was Miss Hepburn's third Oscar (only two other performers, Walter Brennan and Ingrid Bergman, have won three Awards) and her second in two years. Cliff Robertson won the Best Actor Award for his role in "CHARLY", and "OLIVER!" won the Oscar as Best Picture. Sir Carol Reed was given the Directing Award for "OLIVER!" Jack Albertson and Ruth Gordon won Oscars as Best Supporting Actor and Best Supporting Actress for their roles in "THE SUBJECT WAS ROSES" and "ROSEMARY'S BABY", respectively.

The 42nd Annual Awards Presentation, honoring 1969 achievements, was telecast live world-wide by communications satellite. Hundreds of millions of motion picture fans around the globe saw John Wayne receive the Best Actor Oscar for his role in "TRUE GRIT". Maggie Smith won the Best Actress Award for her performance in "THE PRIME OF MISS JEAN BRODIE", and "MIDNIGHT COWBOY" was named Best Picture. John Schlesinger, its director, was voted the Directing Oscar.

Supporting acting honors went to Gig Young for "THEY SHOOT HORSES, DON'T THEY?" and to Goldie Hawn for her first film role in "CACTUS FLOWER". A high point of the evening was the appearance of Cary Grant to accept an Honorary Award.

At the 43rd Annual Presentation Program, "PATTON" swept the field, winning in seven categories of the 10 in which it had nominated achievements, including the Best Picture Award and a Best Actor Award for George C. Scott, who had attempted to withdraw his nomination.

Glenda Jackson took the Best Actress Award for her role in "WOMEN IN LOVE", and Franklin J. Schaffner won the Directing Oscar for "PATTON".

The Best Supporting Actor was John Mills, for his nonspeaking role in "RYAN'S DAUGHTER". There have been two other performers who have won Oscars for mute roles—Jane Wyman for "JOHNNY BELINDA" in 1948 and Patty Duke for "THE MIRACLE WORKER" in 1962.

Helen Hayes was given the Best Supporting Actress Award for her acting in "AIRPORT", and became the first performer to win Oscars in both acting cate-

Continued on Page 506

FILMING TEN HOURS OF "WHEELS" FOR NBC TELEVISION

Transforming a novel into a filmed mini-series requires the ability to work fast, while maintaining top quality

By WILLIAM E. HINES

The Universal Studios ten-hour production of the Arthur Haley novel, "WHEELS", for NBC was a massive and successful effort in coordination, cooperation and skill among all those participating in the production, from studio administration through the creative, production and post production functions. From top to bottom, up and down the chain of command, the word was out that this production was going to be a top-quality production shot on schedule.

"WHEELS", as adapted for television by Roy Huggins, Millard Lampell, Hank Searls, Nancy Schwartz and Robert Hamilton, deals with the human aspects and conditions during the tumultuous mid-1960s—with the social upheavals, race riots, Vietnam War, etc. It is about automobile manufacturing, the corporate structure politics and decision-making processes and their effect on people. Adam Trenton (Rock Hudson), the idealistic and maverick vice president of auto design, and his wife Erica (Lee Remick), daughter of the chairman of the board of National Motors (Ralph Bellamy), are caught up in the system and pay the price. Their marriage gradually disintegrates as he dedicates himself to his work and fights to get his new model, the "Hawk"—a young man's car—into production. He tells his conservative superiors, "You can sell an old man a young man's car, but you cannot sell a young man an old man's car. We must get into racing."

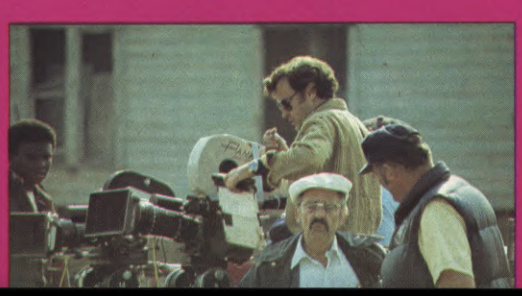
The best available personnel were selected to head and staff the project. Produced by Robert F. O'Neill under-executive producer Roy Huggins, "WHEELS" was directed by Jerry London and photographed by Jacques Marquette, ASC. William Tuntke was the art director and Bradley Aronson was unit production manager. A film editor was assigned to each of the five two-hour parts, and they were, respectively: James Caylor, James Heckert, Edwin England, Gene Ranney and Larry Lester. And an impressive cast was assembled headed by Rock Hudson and Lee Remick.

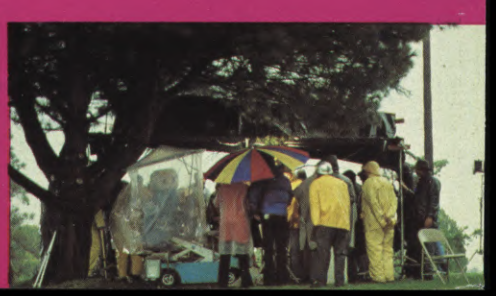
"WHEELS" was budgeted at $7.5 million with a 75-day shooting schedule for the ten program hours of film. This figure was the result of a critical decision which shaved $1.5 million from the original budget: to shoot the project as a total picture rather than episode-by-episode, to film it in and around Los Angeles instead of on distant locations and further, to do this with one director, one production crew and one director of photography. This was the longest long-form dramatization shot for television by one cinematographer.

The selection of both the director and cinematographer was of prime importance to the success of this project. As O'Neill put it, "The director is the eyes and ears of the audience when he makes a film. We were looking for a director who could translate the written word onto celluloid so that it would be understandable by all, a person who could be father-confessor, psychologist and artist, who could handle innumerable problems under pressure without losing his self-control, an individual with the experience and sensitivity to effectively and efficiently take all the tools we would give him—actors, crew and materiel—and make an entertaining product."

Jerry London, director of more than 100 television shows, was such a person. "I felt overwhelmed when they said, 'You're

(LEFT) The "creative twosome" on the set of "WHEELS"—Director Jerry London and Director of Photography Jacques Marquette, ASC. (RIGHT) A street in downtown Los Angeles, suitably "dressed" for the occasion, doubles for a riot-torn Detroit area. (BELOW LEFT) Racing cars from the mid-1960s were brought in from around the country—with their owners in tow. (CENTER) Marquette confers with key grip Bob Blair on an upcoming shot. (RIGHT) Illness of a leading actor necessitated shooting the balance of a funeral sequence (originally filmed in soft sunlight) in the rain—and matching the photographic mood.





Director London and camera operator Del Ruth ride a racing car rigged onto a trailer for the filming of a simulated moving shot during a race.

Night-for-day shooting after hours in a Pacoima, California truck factory redressed to simulate the assembly line of a Detroit automobile factory.

going to direct *all* ten hours.' But once I said I was going to do it, I just took one day at a time until the project was completed." In addition, he requested and was given approval rights of the cinematographer, of the cast and of a director's editing cut on the picture.

Immediately, London was totally involved in reading the 500-page script which represented five two-hour parts for television programming. At the same time he made notes for rewrites and roughed in his blocking, while looking each day at locations which had been found by Aronson and his staff. For every location that was used five were looked at.

The creative team was completed when the Director of Photography, Jacques Marquette, ASC, was selected. According to O'Neill, "I had always been impressed with Jacques' work in television films and features. When I asked his directors how they accomplished so much on a limited TV or feature budget, the answer always came back, 'Jacques Marquette. He's fantastic!' "

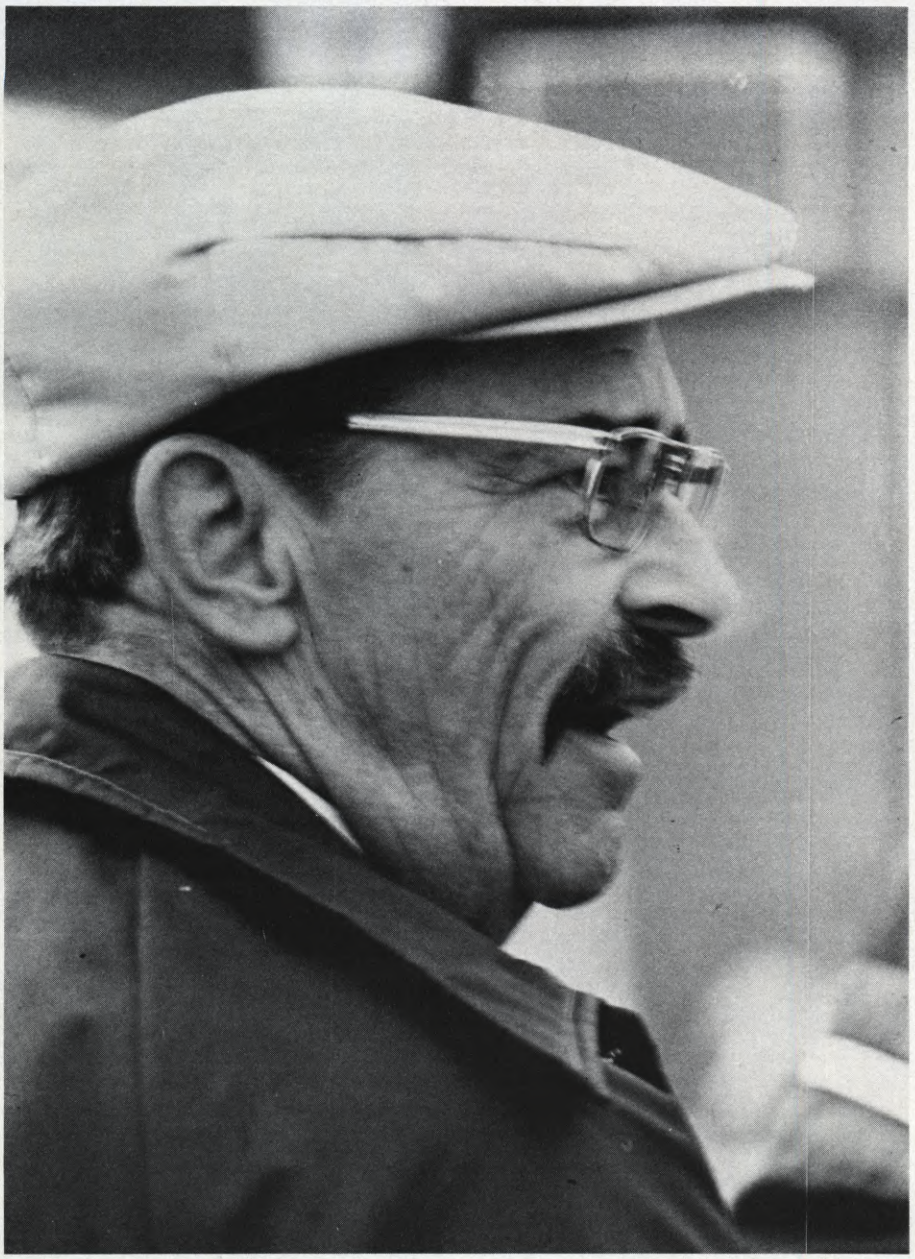
London was also impressed with Marquette's reputation and photography, so the decision was made and the production leadership was complete.

This leadership—O'Neill, London, Marquette and Aronson—had among them, cumulatively, several hundred films to their credit and nearly one hundred years of experience in the business. It was important to have this calibre of talent heading this project, because when a production begins getting behind schedule, the studio inevitably starts cutting—on extras, on equipment, and then on scenes. Staying on schedule and within budget is very much the name of the production game in making films for television.

Production Management

Safeguarding the budget and scheduling the shooting were within the province of the production management team, under the direct supervision of Robert O'Neill. Unit production manager Bradley Aronson had done the comprehensive script breakdown, budget detailing and

(LEFT) Marquette checks camera mounted on the "Hawk", a classy sportscar with gull-wing doors. (RIGHT) The camera car is "loaded" for the filming of a running street shot. (BELOW LEFT) Assistant director Phil Cook calls "Action!" on what is supposedly a Detroit street. (CENTER) Man-made snow falls on a Flintridge estate. (RIGHT) Moving the generator onto the infield area of the Ontario Speedway to run lights for the filming of racing sequences. "WHEELS" was budgeted at $7.5 million, with a 75-day shooting schedule for the ten program hours of film. It came in under budget and a day ahead of schedule.



"WHEELS" Director of Photography Jacques Marquette, ASC. Of him Producer Robert O'Neill says: "I had always been impressed with Jacques' work in television films and features. When I asked his directors how they accomplished so much on a limited TV or feature budget, the answer always came back, 'Jacques Marquette. He's fantastic!' "

the extensive production board which covered his office walls. Careful and continuous cost accounting prevailed throughout production. However, the production was never short-changed, for as it progressed on schedule, and special needs arose for additional materiel or personnel, requests were immediately filled.

"We had many problems during the production," said O'Neill, "things like inclement weather, cast illness and availability, location replacements, scheduling adjustments, etc., but we had a fine director, cameraman and crew who were adaptable and made it all work.

"Production decisions are a response to the economic and creative side of the business. We are always walking that fine line—to keep the production on schedule and yet keep quality and story integrity on the film. Many compromises were necessary, but nothing which hurt our final product.

"We got the best technical and creative talent available on the Universal lot, and within the first few production days, were all working together like one big family. I've never been associated with as fine a crew, cast, director and cameraman. Everybody cared about the project and for everyone else. This was the key to having this production come in with quality, on budget, and a day ahead of schedule."

Unit Management

The critical pre-production planning stage was extensive and essential. According to Aronson, "Pre-production time was one-eighth to one-tenth the cost of our production time, which ran about $6,200 per shooting hour. Cooperation, communication, pre-production planning and planning ahead during production played major roles along with mutual respect, which everybody had for each other's skills and knowledge.

"Command of the set was an important factor. Jerry London is a very soft-spoken, gentle person. And he was extremely well-prepared as was the cinematographer, Jacques Marquette. And when these two key heads are fully knowledgeable of the problems integral to the production, you can't help but have a smooth-running operation."

The logistics of this production were enormous. The company shot five ten-hour days per week for fifteen weeks with an 80-person location crew and 60 on studio sets. There were 50 location exteriors and 31 location interiors, three backlot interiors and three exteriors, 23 stage sets (three lots were used: Universal, Hollywood General Service Studios and the Burbank Studios back lot), equally divided between interior and exterior shooting, with 20% night shooting. There were 2,022 setups averaging 22 setups per ten-hour day, shooting an average of seven pages of script a day, and in the process approximately 450,000 feet of 5247 color negative were exposed.

"We used more than 4,000 extras and numerous mid-1960 vehicles—autos and racing cars, which were located and brought in from all over the country," said Aronson, "and we had to maintain and repair them and accommodate their owners. In addition, today it's our prime responsibility on location to keep a low profile and avoid inconveniencing the public any more than necessary, so we're working with more and smaller trucks.

"Our biggest problem, besides redressing whole city blocks in Los Angeles to look like mid-1960 Detroit, was to create an automobile assembly line, which we did in a Pacoima truck factory after business hours. We had twelve hours to dress, rig, shoot and wrap out each night. So we palletized our set dressing and brought it in and out as needed to save time. To give the cameraman another problem, this was night-for-day shooting.

"The reason that this production came in the way that it did was the type of people that were on it. The crew came together and gave us the opportunity to successfully fight off all the logistical and other problems. This crew was one of the finest I've ever worked with."

Direction

The leadership on "WHEELS" was a

close-knit team effort and during the production, director Jerry London had this to say: "Bob O'Neill, Jacques Marquette, Brad Aronson and I were like four peas in a pod from start of prep through shooting. We wanted a good product, on budget and classy-looking, and what we set out to do, we did.

"Marquette's a wiz. We were very close—like brothers. We worked as a collaborative effort. He helped the show by knowing how much time the director needed and how much time he himself needed to set up, to light a scene. He would never say something couldn't be done. He would say, 'I can save you time if you shorten the angle a little or shoot from this or that side.' He was very helpful in his suggestions."

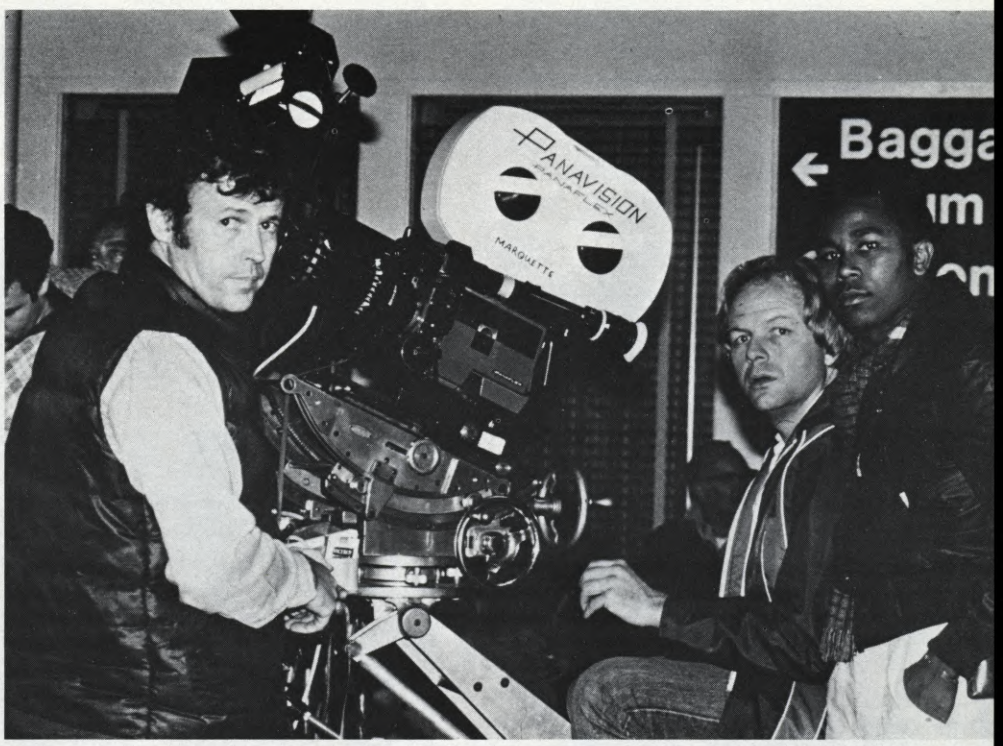
There were 150 speaking parts in this picture and eighteen were major roles. "In working with my actors, I first like to see what the actor is going to bring me. I don't like to overdirect. I find that actors have very good instincts. They come in with some very good ideas, and I'm there to *enhance* the ideas, to make the picture visually interesting and to tell the story.

"I like to stay with my master shot more than many directors. And I don't like to see foreground and background principals soft, so to avoid this we used the 28mm lens a lot and split the focus between them.

"The biggest blocking set-up was the auto assembly plant. We had six cars designed for us which were on a 150-foot assembly line we built and had to make look as if it were a mile long. We used a 14mm lens, holding four actors walking and talking along the slowly moving line. The timing of the dialogue with the walking and the movement of the assembly line required careful planning and coordination of actors, special effects and the camera crew. In the factory we shot night-for-day, and Jacques lit the windows for day, papering and lighting through them.

"My preference is lòcation shooting, because you can convey the feeling to the audience of *really* being there. In the Uniroyal factory, you could *feel* the grit and grime of the place. There's no way you could dress a set to look and feel like that, just as there's no way you could dress a set to look exactly like a department store. That's why I feel that the look of these scenes was worth the time it took for setting up, crowd control, etc. On the other hand, I prefer a studio set to location when I have a lot of dialogue and when the possibility exists of not being able to get the sound clearly on a practical location.

"Hopefully, the show has more than a television look to it. I tried to stay away from a closeup, closeup, closeup look and, with Jacques' photography, to give it depth and dimension and keep it visually interesting."



The camera crew sets up the Panaflex camera for a shot. (Left to right) 1st Assistant Cameraman Howard Ford, Operator Tom Del Ruth and 2nd Assistant Cameraman Baird Steptoe. Marquette's camera crew, gaffer and key grip have been working with him for years and have developed a very close rapport.

Cinematography

In the following interview, Jacques Marquette, ASC, shares some of his experiences and some of the techniques he used in photographing "WHEELS".

QUESTION: What was your photographic approach to this project?

MARQUETTE: We wanted a classy look, lighting with mood to it, not flat or overlit. In lighting this show, I first considered the implications of each scene, and its position and importance to the whole. As

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The problem: to match funeral scenes shot in the rain with those previously filmed in soft sunlight. Plastic was rigged over the actors and the equipment to shield them from the rain. Lights and camera were moved in close to "hide" the rain, and backlight (which would have made the rain visible) was avoided.

STEADICAM RIDES AGAIN
Continued from Page 493

angle feeling and some distortion to heighten the drama. Also, the chopper would have panicked the horses, cost three times as much, and could not have come in as close.

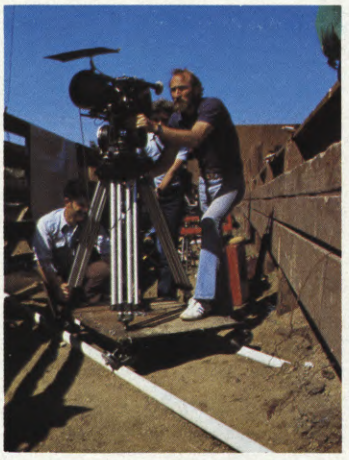
Besides the new equipment, we took with us our two faithful CM3 Cameflexes. A quarter of a million feet of film goes through them annually, and they've never misbehaved in over eight years on the job. Like most people who own them, I have adapted one lens port for Nikon lenses. The other two ports are conventional.

The longest focal length used on the job was an 800mm Nikon lens, although I have in the past gone to 1200mm with a 2-times extender. The 5.7mm Nikon fisheye also works well on the cameras, and although one was with us, I favored longer lenses for this commercial. The cowboys we cast all had broad shoulders and those great jaw lines that looked like they had been chopped out of stone. I wanted to stack those features up in close shots rather than draw them out.

Polarizers were used outdoors on almost every exterior shot. When we were in back light, I left them on to cut down the exposure and the depth of field. The traditional 1½ stop compensation in exposure was used, but I tried never to shoot in flat light (where the polarizing effect is maximum) unless it was the very last rays of the sun.

Around midday, we sat around, told ter-

(LEFT) Levin supervises preparation of homemade crane, put together in a matter of hours, using a light stand and some spare lumber. An O'Connor head was clamped on a high-hat to the end of a 2"x12" plank, which was balanced on a Thomas hydraulic light stand. (CENTER) Levin lines up a shot from atop the Rube Goldberg crane, while key grip Kurt Young prepares to pan with the action. (RIGHT) Levin prepares the actors, while assistant cameraman Peter Kuttner readies the camera. Back light was used in shooting wherever possible.



(ABOVE LEFT) A close shot of the portable dolly shows the divergent wheels which bolt to a lightweight metal frame. Four planks are bolted across the frame. (CENTER) The wheels of the dolly are splayed out at divergent angles so that they can roll silently on 2-inch plastic P.V.C. pipe, which is available everywhere in 20-foot sections. (RIGHT) Levin rides the portable dolly, which will hold 500 pounds. Designed by Bill Pecchi, it can be packed in a single case and carried by one person. (BELOW) Dan Lerner, with Steadicam, rides tailgate of truck to film horses over rough terrain.

rible jokes and ate lunch until the sun got lower in the sky. The cowboys appreciated our crew and fit right in. They seemed to have a natural inclination towards performance. They knew what would look good, and what I expected to see when a fine horseman moved across the screen. I never had a problem with a single man. Their discipline was excellent, and they worked endlessly to put on a good show for the camera. I secretly believed they spent their off hours in front of mirrors perfecting their look.

For the one or two shots we made where the camera did not move, I placed carefully cut neutral density gels directly over that part of the lens that revealed sky in order to darken it. This was very useful in back light situations where I wanted the sun to be visible or where clouds or the red sky might enhance the scene. When using this technique, we kept the lens as wide open as possible by closing down the shutter or using additional neutral density over the entire lens, I went to graduated neutral density glass whenever I wished to darken part of the frame on static shots. I do not apply 85 filters out doors because most labs will now make correction without a fee, and my very cost conscious producer, Leslie McNeil, usually makes all such arrangements clear with whatever labs we use long before the cameras are rolled. It's also a time-saving step and just one less surface for the sun to get at and cause an unasked for flare.

A very lightweight dolly always travels with us wherever we go. It was designed by a California grip named Bill Pecchi, and it is extremely adaptable and fast-working. It can ride on a double set of wheels placed into each of four corners of a metal frame. The wheels are splayed out at a divergent angle so they can roll silently on two-inch plastic P.V.C. pipe. The pipe is available everywhere in twenty-foot sections and can be put together in order to dolly forever. The weight of the moving dolly holds the pipe parallel, and wedges easily balance it. Any small child, equipped with the correct union card, can shift the track in seconds. The dolly can be packed up in a single case and carried by one person. Western wheels can be quickly substituted when a smooth surface is available, and the steering mechanism makes the platform even more handy. On several occasions, we had a BNCR with two persons and loads of sand bags mounted on board, and the dolly never complained.

One of the three commercials required a barn interior, and several riders returning home at the day's end. I wanted to keep the lighting as simple as possible, and work with an f/2 stop on Canon High Speed Aspheric lenses. We brought our grip and lighting equipment from Phoenix along with Larry David, and his skillful electrical crew. Wide-eye 10Ks without any correction were used to pour shafts of warm 3200°K afternoon sunlight into the barn. A few 12-light FAYs and 2K quartz lights were corrected with Tough Blue 50 gel, and served as fill and accent lighting. In addition, the fill light was always put through a combination of Rollux and silk. A portable Bernz-o-matic fogger was hooked up in order to lend a cozy ambience to the overall scene. It was not necessary to push anything. Then, just before each take, the hazy atmosphere was augmented as our assistant director, Jerry Shapiro, ran madly through the barn, kicking up dust and dried horse manure, and shouting "Roll 'em".

Inside the barn, Lerner lines up Steadicam shot, while Levin and assistant director Peter Kuttner look on. (BELOW) Lerner follows young boy through the barn, while monitoring the action on the Steadicam's small video screen as he goes. He found that the device smoothed out walking or riding movement over the roughest terrain.

I did not add to the diffusion of the barn light by using fog filters or low contrast glass over the lens. Although I carry everything from a set of fifty-year-old Scheib fogs, and ancient silk nets, to an assortment of new effects with me, I desired a sharp image in the foreground with fall off beyond, with as much contrast as possible. This negated the use of the more usual tricks. I am far from a purist. I just hate to do the same thing over and over again. If I found myself in a

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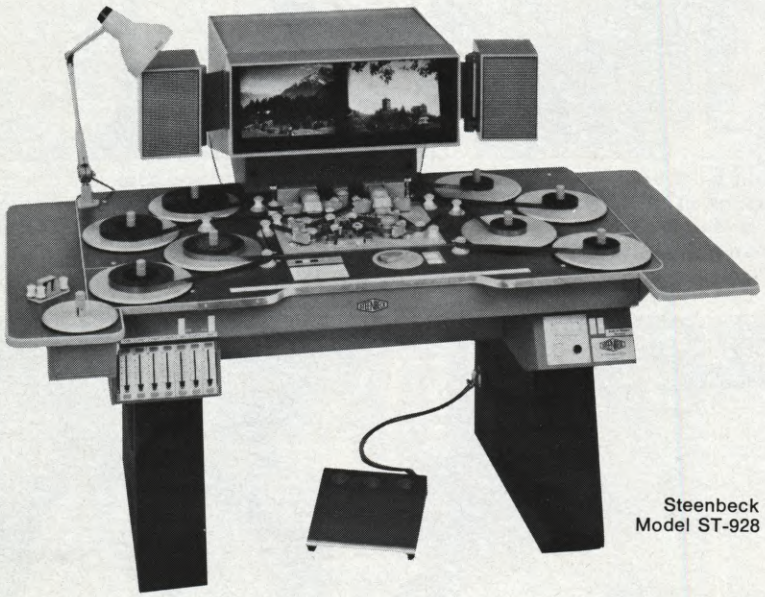

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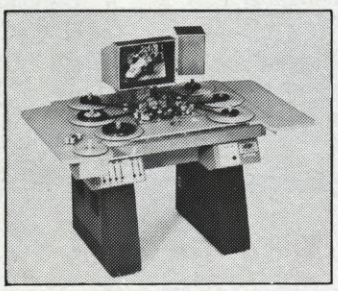

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SCIENTIFIC/TECHNICAL AWARDS

Continued from Page 458

After a brief preamble by Don Rogers, explaining the nature of the awards to be made, Koch was introduced and he, in turn, introduced Kirk Douglas and Gregory Peck, who were to make the actual award presentations.

Douglas, long an enthusiastic booster of the "behind the scenes" aspects of filmmaking, observed, "The greatest stars of this year have not been actors, but special effects. Be careful, or you'll run us out of business.

"What you people do is difficult for many of us to appreciate. I get upset when the phone doesn't work, or I push the button and the TV doesn't go on. It's hard to make us aware of how people behind the scenes make things possible."

Peck, with his usual grace and modesty, said, "I'm not as technically minded as Kirk. It's difficult to stand here and try to understand the award I'm reading."

The highpoint of the evening was the presentation of the first Class I (Oscar statuette) award in ten years to Garrett Brown and Cinema Products' John Jurgens for the invention and development of the Steadicam stabilized body-mounted camera support.

Surprise awards (in the form of special medallions of commendation) were made at the banquet to Gordon Sawyer, retired longtime sound director of the Samuel Goldwyn Studios, and Sidney Solow, for many years president of Consolidated Film Industries and currently chairman of its executive board. Through the years, both men have contributed immeasurably to the technical advancement of the motion picture industry.

Delightful entertainment at the banquet was provided by the youthful and exuberant University of Southern California Chamber Singers.

Following are descriptions of the achievements which were voted Academy Scientific or Technical Awards for the past year:

CLASS I (Academy Statuette)

To Garrett Brown and the Cinema Products Corp. engineering staff under the supervision of John Jurgens, for the invention and development of Steadicam.

The Steadicam is a uniquely stabilized body-mounted camera support which includes a closed-circuit television view finder. The device isolates the camera from the motion of its moving operator or vehicle. This achievement provides the capability of accomplishing realistic, stable, mobile photography with hand-held

cameras. It opens new vistas for creative motion picture production.

CLASS II (Academy Plaque)

To Joseph D. Kelly, Emory M. Cohen, Barry K. Henley, Hammond H. Holt and John Agalsoff of Glen Glenn Sound for the concept and development of a Post-production Audio Processing System for Motion Picture Films.

The PAP (Post-production Audio Processing) System is a development which employs computer and tape technology to the post-production phase of motion picture production. The System enables the sound editor and music editor to perform their creative functions more rapidly and with much greater flexibility by eliminating the laborious, non-creative tasks of traditional methods.

To Panavision, Incorporated, for the concept and engineering of the improvements incorporated in the Panaflex Motion Picture Camera.

The Panaflex Camera improvements include Panaglow illumination of the ground-glass markings, a view finder system with increased brightness, a motor with greater mechanical output, and a reduction of sound level to 24db.

To N. Paul Kenworthy, Jr. and William R. Latady for the invention and development of the Kenworthy Snorkel Camera System for motion picture photography.

The Kenworthy Snorkel Camera System consists of a motion picture camera and integrated video camera for remotely controlled photography through a snorkel lens tube. The snorkel camera assembly may be mounted from an overhead double rail platform or a camera crane. The system permits close-up photography in and among actors, objects and set pieces as if the entire camera were no larger than a tennis ball.

To John C. Dykstra for the development of a facility uniquely oriented toward visual effects photography, and to Alvah J. Miller and Jerry Jeffress for the engineering of the Electronic Motion Control System used in concert for multiple exposure visual effects motion picture photography.

The combination of the visual effects photography facility and the Electronic Motion Control System creates the capability of photographing complex visual effects scenes. The motion control system drives and records the camera movements for precise repetition of the original moves,

"You dirty rat, you!"

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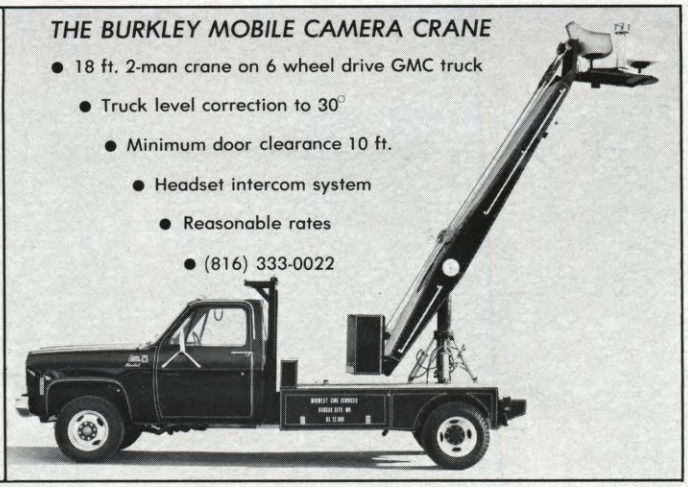

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In addition to the smooth action of viscosity drag, variable tension control screws for pan and tilt units, tilt and 360° panning capacity, the new VG50 has:

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- An elevation scale.
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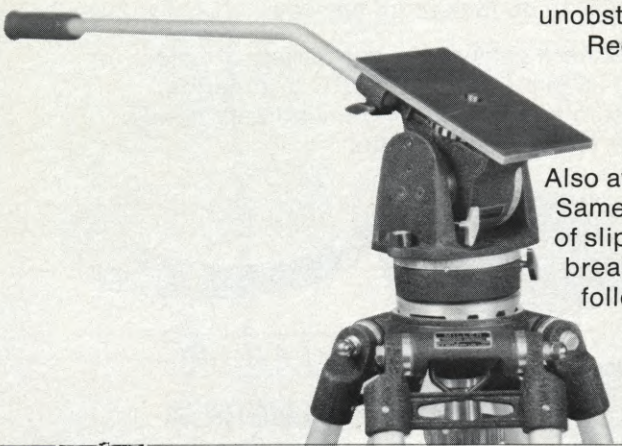
- Right or left hand handle option.

Recommended for use with the new, aluminum, heavy duty tripod, No. 213 which has the new, "Triple-Cluster" Claw-Ball Leveling Unit.

This leveling unit features a tight, quick-locking device for fast pressurized contact with the top casting on the tripod legs. This promotes more efficient, unobstructed filming mobility. Recommended maximum load: 50 lbs. Weight: 9 lbs. Height: 6½ inches.



Also available, Model VGS50. Same as VG50 with addition of slip pan unit which allows breakaway pans in order to follow fast action, such as sporting and racing events.

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permitting the creation of a variety of optical effects. This achievement is important in creating photographic effects such as those in the films STAR WARS and CLOSE ENCOUNTERS OF THE THIRD KIND.

To Eastman Kodak Company for the development and introduction of a new duplicating film for motion pictures.

The Eastman Kodak intermediate color film, designated type 5243, provides the capability of making a master positive from which a balanced printing negative can be obtained using the same material. The new film is processed in the same solution and under the same conditions as a normal camera negative.

To Stefan Kudelski of Nagra Magnetic Recorders, Incorporated, for the engineering of the improvements incorporated in the Nagra 4.2L sound recorder for motion picture production.

The Nagra 4.2L is a professional, self-contained, light-weight sound recorder. Improvements incorporated in this recorder include: new module assembly; automatic puck release at stop; instant start for playback; new record heads which permit higher bias frequency; reduction of flutter and wow; and multiple feedback for reduced distortion.

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To Ernst Nettmann of the Astrovision Division of Continental Camera Systems, Incorporated, for the engineering of its Periscope Aerial Camera System.

The Astrovision System employs a camera with a lens relay assembly mounted in a pressurized and heated periscope tube which is extended into the slip stream of a high-speed aircraft. Provisions are incorporated for remote control of the camera.

To EECO (Electronic Engineering Company of California) for developing a method for interlocking non-sprocketed film and tape media used in motion picture production.

The EECO achievement is the development of equipment for the accurate interlocking of multiple films and tapes for cuing and synchronizing. This equipment facilitates the post-production phase of motion picture editing.

To Dr. Bernhard K0uhl and Werner Block of OSRAM, GmbH, for the development of the HMI high-efficiency discharge lamp for motion picture lighting.

The HMI (Mercury Medium Iodide)

lamp emits continuous radiation throughout the visible spectrum. It produces large amounts of daylight-quality light for motion picture photography from relatively small energy sources.

To Panavision, Incorporated, for the design of Panalite, a camera-mounted controllable light for motion picture photography.

The Panavision photographic light may be dimmed without change in color temperature, beam spread or aperture. The light may be controlled manually or remotely.

To Panavision, Incorporated, for the engineering of the Panahead gearhead for motion picture cameras.

The Panahead is a new light-weight unit having three speeds, a neutral mode and a gyro feature. It also incorporates a tilt plate allowing the camera to be tilted to a vertical position.

To Piclear, Inc., for originating and developing an attachment to motion picture projectors to improve screen image quality.

The Piclear device is an attachment to a motion picture projector using a wet pad system that effectively cleans the film by removing all surface dirt, and eliminates the appearance of scratches on the film emulsion. The process extends useful film life. ■

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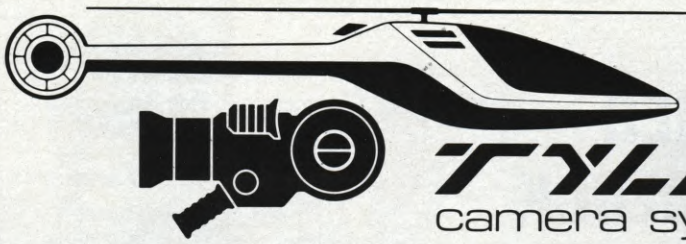
The following members of the American Society of Cinematographers have indicated their availability to appear for seminars, lectures, informal discussions and questions and answers pertaining to motion picture and television photography, lighting, special photographic effects and production in general: L. B. "Bud" Abbott, Lloyd Ahern, Taylor Byars, Stanley Cortez, Victor Duncan, Linwood Dunn, Daniel Fapp, George Folsey, Lee Garmes, Richard Glouner, Burnett Guffey, John L. Hermann, Gerald Hirschfeld, Winton Hoch, Michel Hugo, Richard Kelley, Milton Krasner, Vilis Lapenieks, Andrew Laszlo, Jacques Marquette, Richard Moore, Sol Negrin, Frank Phillips, Owen Roizman, Joseph Ruttenberg, Howard Schwartz, Richard Shore, Frank Stanley, Alan Stensvold, Mario Tosi, Ted Voigtlander, Harry Wolf, and Vilmos Zsigmond.

Arrangements as to availability and other details are to be made directly with the individual A.S.C. member. For further information, contact: American Society of Cinematographers, P.O. Box 2230, Hollywood, California 90028. Telephone: (213) 876-5080.



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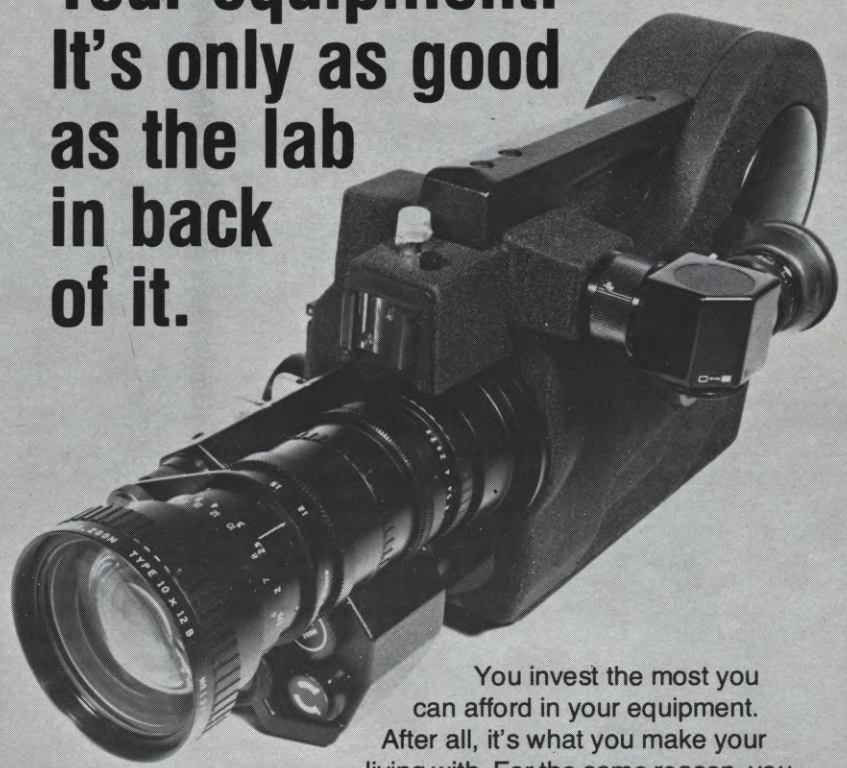

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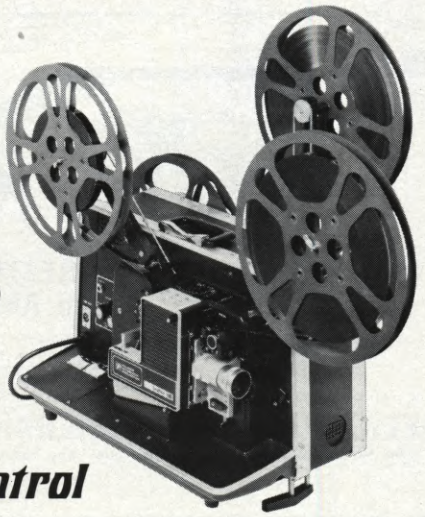

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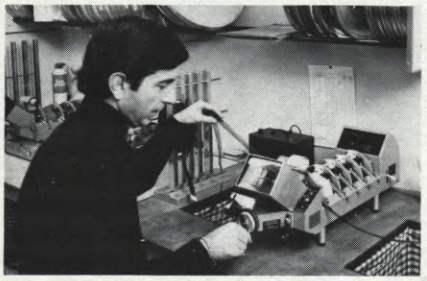

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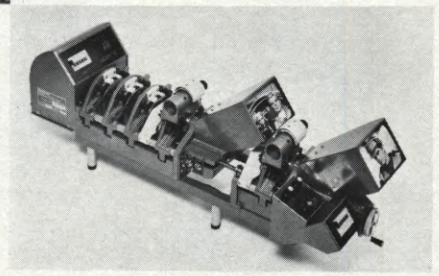

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OSCAR'S HALF-CENTURY
Continued from Page 495

gories. She had won her first Award 39 years earlier, as Best Actress in "THE SIN OF MADELON CLAUDET".

The Irving G. Thalberg Memorial Award went to Ingmar Bergman of Sweden, making him the first foreign filmmaker so honored.

Honorary Awards "for superlative and distinguished service in the making of motion pictures" went to Lillian Gish, who received a standing ovation from the audience, and Orson Welles, whose acceptance speech was on film because he was working in Spain. Frank Sinatra received the Jean Hersholt Humanitarian Award.

Oscar never had a more emotional night than he did April 10, 1972, when the 44th Annual Presentation Program, honoring achievements of 1971, was held for the fourth year at the Dorothy Chandler Pavilion of the Los Angeles Music Center. Highlight of the evening was the return of Charles Chaplin, who ended 20 years of self-imposed exile from the town he helped put on the map.

Jane Fonda, on her second nomination, was voted the Best Actress Award for her portrayal of a stylish and wily call girl in "KLUTE". Gene Hackman took the Best Actor Award for his role of a tough New York narcotics detective in "THE FRENCH CONNECTION", named the Best Picture of the year. The film also brought an Oscar to its director, William Friedkin.

Supporting honors went to Ben Johnson and Cloris Leachman, both for their work in "THE LAST PICTURE SHOW".

But the emotional high point of the evening came at the end of the show when Academy President Daniel Taradash presented an Honorary Award to Chaplin "for the incalculable effect he has had in making motion pictures the art form of this century." The comedian, only six days from his 83rd birthday, received a roaring, standing ovation unlike anything ever seen at an Oscar Show. All the winners, presenters and entertainers, who were gathered on stage, and the entire audience joined in singing *"Smile,"* a song written by Chaplin, to the guest of honor. It was a memorable moment—one that will be long remembered by those in the theater and the millions who witnessed it on television.

"THE GODFATHER", huge-grossing film adaptation of Mario Puzo's best-selling novel, was named the Best Picture of 1972 at the 1973 ceremonies. Marlon Brando won his second Best Actor Award for his portrayal of the Mafia chieftain in

that film. The Best Actress was Liza Minnelli for "CABARET", which won seven other Oscars, including Best Supporting Actor, Joel Grey, and Directing, Bob Fosse. Eileen Heckart was named Best Supporting Actress for "BUTTERFLIES ARE FREE".

Other honors included the Jean Hersholt Humanitarian Award to Rosalind Russell and an Honorary Award to Edward G. Robinson, accepted posthumously by his widow.

In 1974, at the 46th Annual Awards Presentation, Jack Lemmon became the first man to win Oscars in both acting categories when he captured the Best Actor Award for his portrayal of the harassed businessman in "SAVE THE TIGER". He had previously won the Supporting Actor Award in 1955 for "MISTER ROBERTS".

At the 1974 ceremony, honoring 1973 achievements, Glenda Jackson picked up her second Best Actress statuette for her work in the comedy, "A TOUCH OF CLASS". Supporting honors went to John Houseman for "THE PAPER CHASE" and Tatum O'Neal, who, at the age of ten, became the youngest performer to win an Oscar, for "PAPER MOON".

"THE STING" was named Best Picture, and its director, George Roy Hill, also captured an Oscar. All told, the film won seven Awards. Francois Truffaut's "DAY FOR NIGHT" was voted the Best Foreign Language Film of the year. Honorary Awards went to Groucho Marx and the Marx Brothers, and to Henri Langlois, founder of the Cinematheque Francaise.

The story of 1975 was "THE GODFATHER PART II", named Best Picture of the Year—first sequel to be accorded that honor. It also won three Oscars for Francis Ford Coppola, its director, producer and co-scripter.

Acting honors went to Art Carney, "HARRY AND TONTO"; Ellen Burstyn, "ALICE DOESN'T LIVE HERE ANYMORE"; Robert De Niro, Supporting Actor, "THE GODFATHER PART II"; and Ingrid Bergman, Supporting Actress, "MURDER ON THE ORIENT EXPRESS".

Other honors included Honorary Awards to Howard Hawks and Jean Renoir, two of the most respected directors in the industry.

Seventy million people—largest audience in Oscar history—watched the 48th Awards Presentation on ABC-TV. They saw "ONE FLEW OVER THE CUCKOO'S NEST" capture awards for Best Picture, Best Actor (Jack Nicholson), Best Actress (Louise Fletcher), Best Director (Milos Forman) and Best Screenplay Adapted from Other Material

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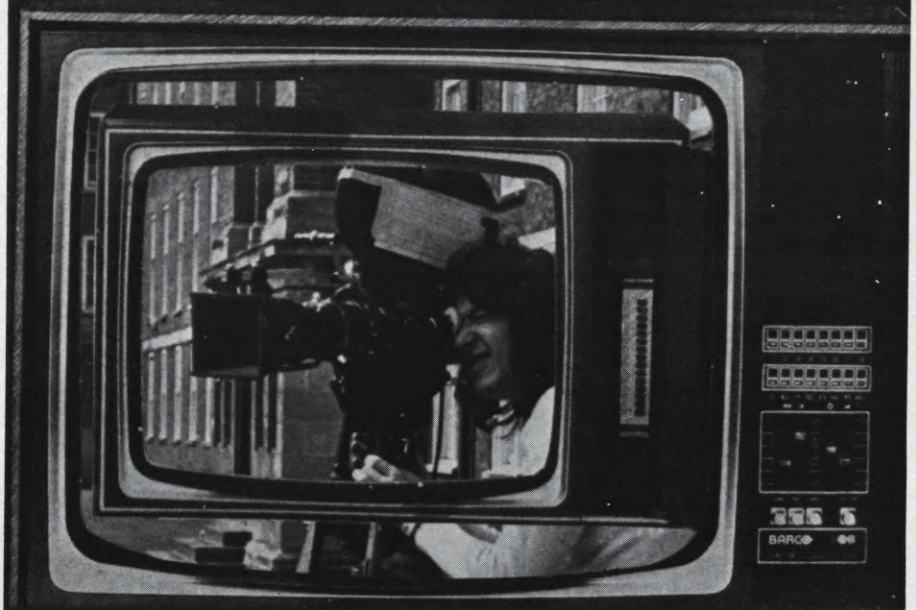

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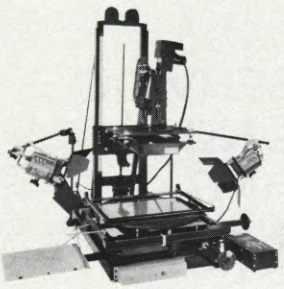

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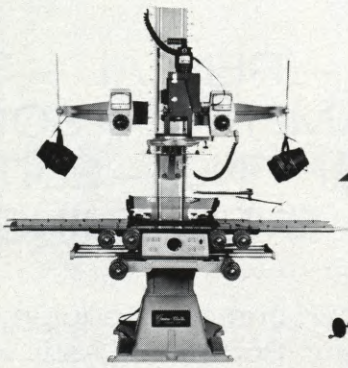

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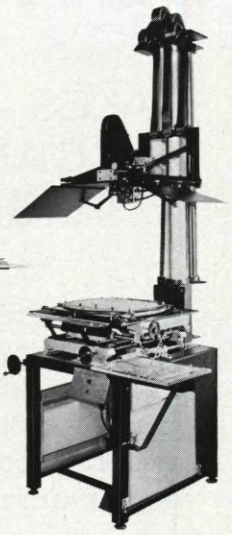

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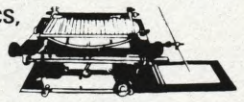

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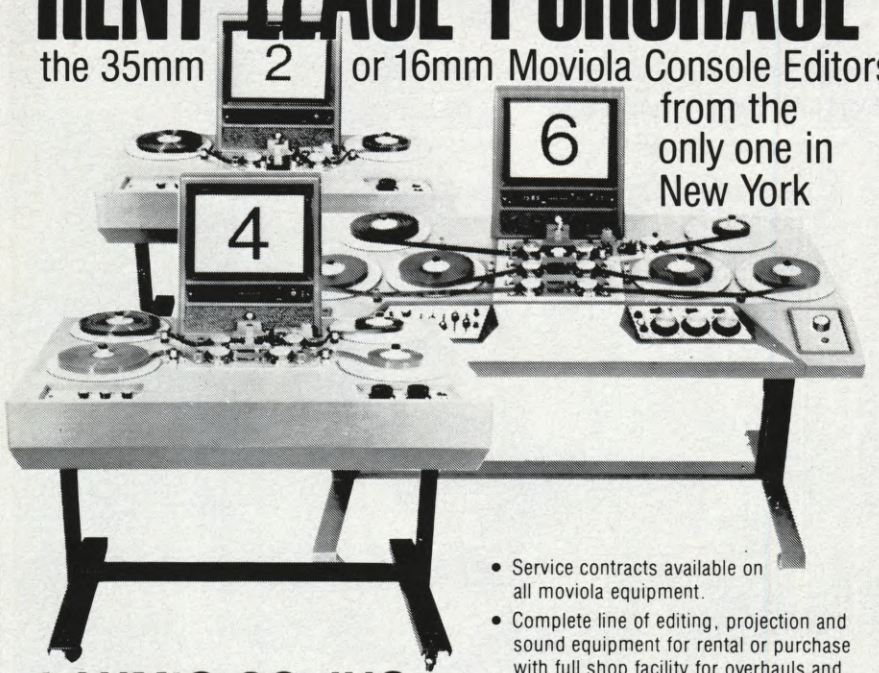

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(Lawrence Hauben, Bo Goldman)—first such sweep since "IT HAPPENED ONE NIGHT" in 1934. Supporting performance winners were George Burns, for "THE SUNSHINE BOYS", and Lee Grant, for "SHAMPOO".

Other honors included an Honorary Award to Mary Pickford, the Irving G. Thalberg Memorial Award to Mervyn LeRoy and the Jean Hersholt Humanitarian Award to Dr. Jules Stein. The Best Foreign Language Film Award went to "DERSU UZALA", second Russian film ("WAR AND PEACE" was the first) to capture the honor.

At the 49th Presentation, Peter Finch became the first actor to win a posthumous Oscar for his role as the evangelistic television newscaster in "NETWORK". The win by Finch, who died of a heart attack in January, 1977, was the emotional highlight of the evening. His widow, Mrs. Eletha Finch, in accepting the award told the audience: "I wish he was here tonight. Since he is not, I'll cherish this award for him."

"NETWORK" captured two other acting awards—Faye Dunaway, Best Actress in a Leading Role, and Beatrice Straight, Best Actress in a Supporting Role. The other acting award went to Jason Robards for his supporting performance in "ALL THE PRESIDENT'S MEN".

"ROCKY", a low-budget movie about an underdog heavyweight champion, was voted Best Picture of the Year, and its director, John Avildsen, captured the Oscar in that category. Special awards, voted by the Academy's Board of Governors, went to Pandro S. Berman, who received the Irving Thalberg Memorial Award, and the films "LOGAN'S RUN" and "KING KONG" both received awards for Special Visual Effects.

In this, Oscar's Golden Anniversary year, a wry semiautobiographical comedy of love and life by Woody Allen, "ANNIE HALL", garnered four out of the five top awards ("Best Picture", "Best Director", "Best Original Screenplay", "Best Actress"). The fifth major award, that of "Best Actor", went to Richard Dreyfuss for his portrayal of the frenetic actor in Neil Simon's romantic comedy, "THE GOODBYE GIRL".

On the technical side, George Lucas' delightful space fantasy, "STAR WARS" swept the slate with six awards. The only major technical award it did not capture was that for "Best Cinematography", which went to Vilmos Zsigmond, ASC, for his inspired lensing of "CLOSE ENCOUNTERS OF THE THIRD KIND".

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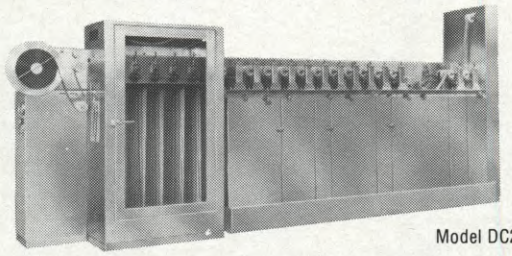

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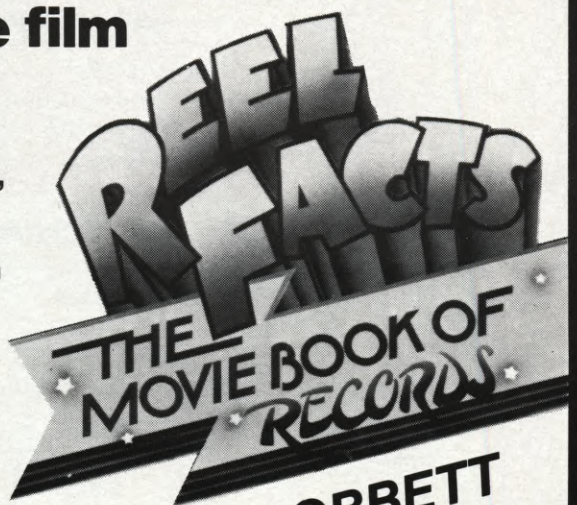

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INDUSTRY ACTIVITIES
Continued from Page 488

ticularly appropriate this year, the 50th anniversary of the talking picture and of the Oscar."

•

ERNEST LASZLO, ASC, SPEAKS AT DALLAS SEMINAR

Ernest Laszlo, ASC, was recently guest speaker at a "Hands-On" gathering of Southwest filmmakers in Dallas. The seminar was jointly hosted by Rosco Laboratories and Victor Duncan, Inc. and was held at the Dallas office of Victor Duncan.

More than 250 area filmmakers were treated to an in-depth presentation by Mike Niehenke of Rosco, who demonstrated the many applications of the Rosco line of light control media. Following his presentation, Mike fielded questions from the audience about specific uses and problem areas that the audience had encountered.

After a short break for refreshments, Victor Duncan, ASC, introduced Ernie Laszlo. Mr. Laszlo shared with the overflow crowd many of his experiences in his more than 40 years of motion picture production.

Questions from the audience covered many of the technical problems encountered in his award-winning films, such as the night filming of "AIRPORT", which he photographed in the dead of winter in Minneapolis-St. Paul.

With the thrust of the evening's topic being lighting, many of the questions asked of Laszlo involved his methods of lighting for a particular scene or mood. He responded by explaining that in the very early years of Hollywood production the Directors of Photography were specialized as either black and white cameramen or color cameramen, never both. Black and white cameramen learned to use lighting to capture the depth and feeling of a scene. Color cinematographers used one large brute behind the camera and the results usually were very flat images. Gradually through the years, the two schools merged and color features began to capture the subtle nuances that light can create.

He concluded with one word of caution, "Never over-light. Each and every light must have a purpose."

AWARDS PRESENTATION
Continued from Page 457

celebration of talent, not a controversial forum for politics."

Film producer Walter Mirisch, actor Charlton Heston and film editor Margaret Booth were voted special awards by the Governors of the Academy of Motion Picture Arts and Sciences.

Mirisch received the Irving G. Thalberg Memorial Award; Heston was voted the Jean Hersholt Humanitarian Award; and Margaret Booth was voted an honorary award. All three received their awards during the 50th Annual Academy Awards presentation.

Walter Mirisch is the 22nd individual to receive the Thalberg Award since its inception in 1937. Not a mandatory award, it is given to "creative producers whose body of work reflects a consistently high quality of motion picture production." Mirisch has been producing films since 1947. With his brothers, Harold and Marvin, he formed the Mirisch Corporation in 1957. The firm has produced such film classics as "SOME LIKE IT HOT", "THE MAGNIFICENT SEVEN", "THE APARTMENT", "WEST SIDE STORY" and "FIDDLER ON THE ROOF". Among the films personally produced by Mirisch have been "TOYS IN THE ATTIC", "IN THE HEAT OF THE NIGHT", "HAWAII" and "MIDWAY".

Heston, an Oscar winner for "BEN HUR", is the 17th individual to receive the Hersholt Award. Established in 1956, the award is given to "an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry." Heston was cited specifically for "continually putting his talents and energies at the disposal of projects and causes which have benefited our industry, the community of Los Angeles and the nation." Heston lists among his current cultural activities the Presidency of both the American Film Institute and the Center Theater Group of Los Angeles.

The Honorary Award to Margaret Booth was presented "for 62 years of exceptionally distinguished service to the motion picture industry as a film editor." Miss Booth began working in films as a negative cutter in D.W. Griffith's laboratory in 1915. Between 1934 and 1936, she was a film editor at MGM. In 1936, she was named supervising film editor at MGM and remained in that capacity for 32 years.

During that time she helped determine the shape and final form of nearly every film produced by MGM. She currently serves as supervising editor for Rastar Productions and most recently guided the editing of "THE GOODBYE GIRL"

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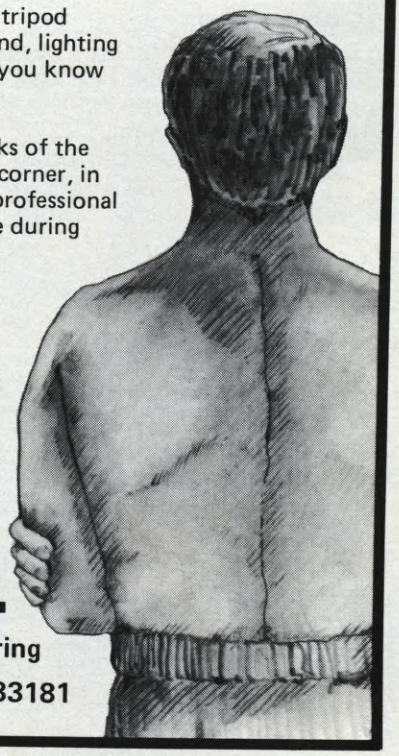

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and "THE CHEAP DETECTIVE".

In the final voting tally, Woody Allen's semiautobiographical comedy, "ANNIE HALL" (to the surprise of many) carted off four out of the five top awards ("Best Picture", "Best Director, "Best Actress" and "Best Original Screenplay"), while George Lucas' blockbusting space fantasy, "STAR WARS", predictably walked off with six Oscars, all in technical categories.

To most readers of *American Cinematographer*, because of their highly specialized interest, perhaps the most significant award of all is that for "Best Achievement in Cinematography", and this year that coveted honor was accorded Vilmos Zsigmond, ASC, for his stunning photography of "CLOSE ENCOUNTERS OF THE THIRD KIND". It could not have been an easy victory, since the picture was nominated in conjunction with such other beautifully photographed films as "JULIA", "THE TURNING POINT", "ISLANDS IN THE STREAM" and "LOOKING FOR MR. GOODBAR".

Trained as a cameraman at the Academy of Dramatic and Cinematographic Art in Budapest, Zsigmond left his native land (together with best-friend Laszlo Kovacs, ASC) during the 1956 Hungarian revolution, arriving in America without funds or any knowledge of the English language. His being awarded the Oscar for "CLOSE ENCOUNTERS" was the culmination of more than two decades of extremely hard work to reach the top of his profession. In his simple, sincere acceptance speech, he profoundly touched the audience when he said, "I wish to thank the American people, who gave me a second life." He also thanked his Hungarian Academy mentors who taught him his craft.

Adding to the joy of the occasion for Zsigmond was the fact that, by sheer happy coincidence, his Oscar was presented by two of his closest friends in the American film industry, Jon Voight and Goldie Hawn. He had photographed Voight in "DELIVERANCE" and Miss Hawn in "THE SUGARLAND EXPRESS" and "THE GIRL FROM PETROVKA". Writer/director Steven Spielberg must have been very proud that the top award in this category went to the cinematographer he selected to photograph a film as dear to his heart as "CLOSE ENCOUNTERS OF THE THIRD KIND".

It is gratifying to note that this year the Academy paid special tribute to various technical aspects of the cinematic art. The Oscar for "Best Achievement in Visual Effects" went to John Stears, John Dykstra, Richard Edlund, Grant McCune and Robert Blalack for their work in

"STAR WARS". Though certainly well-deserved, it seems a bit regrettable that the honor could not have been shared with Roy Arbogast, Douglas Trumbull, Matthew Yuricich, Gregory Jein and Richard Yuricich for their stunning, highly sophisticated visual effects in "CLOSE ENCOUNTERS OF THE THIRD KIND" (just as last year recognition in that category was shared by "KING KONG" and "LOGAN'S RUN").

Special Achievement Awards voted by the Academy Board of Governors included a Special Sound Effects Editing Award to Frank Warner, Supervising Sound Effects Editor on "CLOSE ENCOUNTERS OF THE THIRD KIND", and Benjamin Burtt, Jr., for the creation of the alien, creature and robot voices in "STAR WARS".

Presented on stage during the telecast was a Class I Scientific or Technical Award (Academy Statuette) to Garrett Brown and the Cinema Products Corp. engineering staff under the supervision of John Jurgens for the invention and development of the Steadicam stabilized body-mounted camera support. This marked the first time in ten years that a Class I Award was granted to a technical development.

For "Oscar", on his Golden Anniversary, it was a very good year. ■

CINEMA WORKSHOP
Continued from Page 442

Switars.) Eclair takes the prize with their ACL. It incorporates a universal lens mount system. In addition to the built-in "C" mount, the camera accepts interchangeable bayonet lens mounts for CA-1 (Eclair), Arri and Nikkor. These bayonet mounts are not "adaptors" but an integral part of the camera system. The NPR comes with a two-position turret, fitted with one "C" mount and one CA-1 bayonet. In addition, an adapter can convert the CA-1 to an Arri mount.

Bolex offers an adaptor to convert their bayonet mount back to a "C" mount, which affords continuity to their product line, and the CP-16R has an optional Arri mount and Arri bayonet converter. There are also many adaptors that convert Arri lenses to "C" mount cameras. However, these should not be used for zoom lenses.

In the final analysis, the situation isn't so bad. Certain reflex cameras, because of their design, just cannot accept "C" mount lenses (i.e., Arriflex and CP-16R). However, almost all cameras can, in some way, accept the popular Arri lenses and most newer designs, such as the Eclairs, are making strong attempts to offer greater lens mount flexibility. ■

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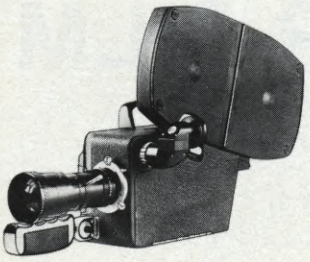

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STEADICAM RIDES AGAIN
Continued from Page 501

similar situation next month, I would go out of my way to avoid repeating exactly the same methods. I believe that locking oneself into a specific style or routine of gimmicks in a business as wide open as commercials is lazy and unimaginative, and does little toward expanding your horizons or technical proficiency. Tons of diffusion fogging and low contrast glass are very popular in commercials, and you can get away with it because the final product never gets shown very big. Sometimes it works beautifully and sometimes it's just used to cover bad lighting.

Our most challenging moment of the shoot came after we had just buried a camera and had run a herd of horses over it. As the dust cleared, I saw a great opportunity to do a crane shot. The light was perfect at that moment, and we were scheduled to return to the same spot for shooting on the following day. I usually spend a great deal of time pre-planning, but this shot was out of left field. As I explained to our very talented key grip, Kurt Young, a few riders would move past camera and we would move with them at ground level. Then, as they turned and headed into the background, we would rise above ten feet in the air, revealing a herd of a hundred cattle in the distance, and frame additional cowboys in the foreground. Rather than discount this idea as whimsey, or have me treated for sunstroke, Kurt, with the help of the assistant director and a few kibitzers, set to work, and made the damnedest crane you ever saw . . . and it worked just great.

They put it together out of a Thomas hydraulic light stand, which had to be rolled one-half-mile over rocks to the location; and an old 14-foot 2 X 12-inch plank. They used a 2-inch pipe at the fulcrum point, reinforced everything with stove bolts, counterbalanced my weight and the camera setup with sand bags and a few loaded cases, and delivered a ten-foot crane the next morning. Of course, Mr. Chapman doesn't have to worry, but a device like that crane, built out of necessity and challenge, truly reflects the genius of the crew. And commercials provide a perfect framework in which this kind of technical creativity can thrive. I only hope I am judged by the people I surround myself with.

The work is done now. The material has been transferred to video tape and is awaiting to be shipped out. It will be aired in the early spring. By that time I will have shot another thirty commercials, met several fascinating people, and hopefully learned a few new things. ■

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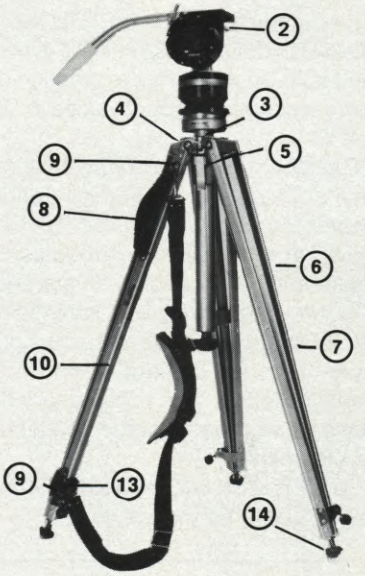

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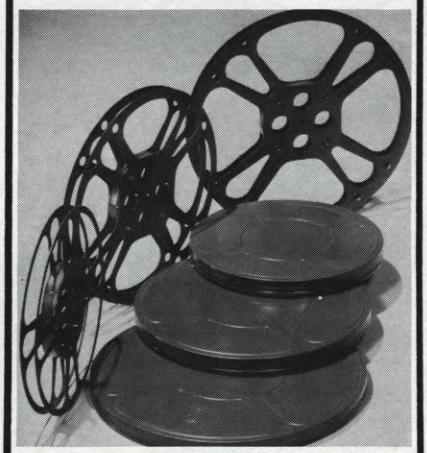

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TEN HOURS OF "WHEELS"
Continued from Page 499

always, I tried to match the feeling of the location or set with my lighting, taking weather into consideration. Also, when returning to the same interior on a different day, I went with a different look to go with the time of day and the weather. I try to use fewer things in my work. I force myself to think.

QUESTION: What do you feel are the principal aspects you strive for in your work?

MARQUETTE: Quality and speed are very important, in television filming particularly. Quality is the primary thing and speed, although essential, has to be in second position. If you can accomplish these two things, then you're doing your job.

QUESTION: How do you go about this?

MARQUETTE: You have to be realistic and knowledgeable in what you're doing. Do the right thing and then the crew and the production people will respect you, and when they do, the rapport, the chemistry, is ideal and the project runs like clockwork. And that, of course, is a two-way street, applying to each person on the crew and production staff. My key people—my camera crew, gaffer and key grip—have been working with me for many years and we have great rapport. Making a picture is a group effort.

QUESTION: Staying on schedule was of prime importance. Did you play any part in the schedule-making process?

MARQUETTE: It was a shared responsibility between Bob O'Neill (producer), Jerry London (director), Brad Aronson (unit manager) and Phil Cook (assistant director). Jerry, Phil and I would drive to work together each day and we would discuss the work schedule for that day, the results of past work and also plan future work. Communication was ideal, so I could plan ahead.

QUESTION: Did you apply a photographic style to this project?

MARQUETTE: I believe I have a style which works to complement the story, because really all photography can do is to enhance the story. So the style has to be commensurate with the story and the style varies according to what a specific sequence is saying in the story. I also try to keep my lighting simple. I use as few lights as possible. I examine a set, then

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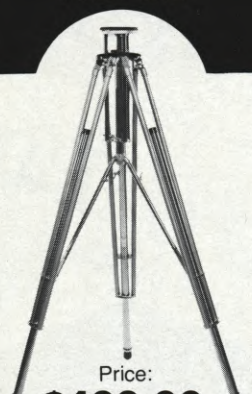

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pick the right size light and place it at the proper angle to have that light do as much work as it possibly can without adding another. I also like to work at as low an interior key intensity as possible.

QUESTION: You shot on large studio sets and in location interiors. What were the relative difficulties?

MARQUETTE: Large sets give you more control and options. You can create more on the stage than on location. Small, cramped locations may leave you little latitude in lighting or camera positioning. The HMI lights, which can be plugged into household current, saved us much time and expense on locations.

QUESTION: Which scenes required the greatest care?

MARQUETTE: The involved, continuous scenes required my attention the most. In the scene where Lee Remick and Rock Hudson have their confrontation in their home, a large complex set, the lighting conveyed three separate changes in character mood to correspond with the emotional content of the scene. The bright exterior lighting at the door, the more sombre lighting in the den and the starker lighting on the spiral staircase. Each area had its particular lighting mood for the characters to move through.

QUESTION: The director appeared to be blocking his actors in considerable depth. Did that pose any particular problems for you?

MARQUETTE: Jerry likes a great depth of field, with foreground and background in focus. Consequently, we had some very deep split-focus shots, so, in order to hold focus on the players, we had to build up the key light. The fill and background light, of course, had to be built up in proportion to match what we had in the connecting shots, which had the lower intensity key.

QUESTION: Do you meter all of your light in this situation?

MARQUETTE: I always key by meter and balance by eye.

QUESTION: You had some shots which looked too deep for even lighting buildup to accommodate.

MARQUETTE: Yes, and in those situations we used split diopters to keep the foreground and background in focus. On one occasion, when the executives were looking through a safety window at

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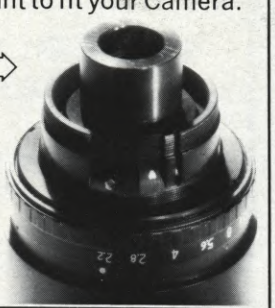

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a car engine being tested in the foreground, we used a split diopter covering the engine and the split aligned horizontally with the background window frame. In the factory locker room, we aligned the split vertically on a background door frame in order to carry focus on both the foreground action and a background observer.

QUESTION: How did you treat your night shots?

MARQUETTE: For the night shots we worked at as low a level as possible. One arc, set high enough, will cover a block or block-and-a-half at five footcandles and will give a good exposure if pushed two stops. Then we added low intensity light to cover certain action areas where the actors were going to stop.

QUESTION: Did you push the film for other sequences?

MARQUETTE: All interiors were pushed one stop.

QUESTION: How did you handle overall exposure on this production?

MARQUETTE: I underexposed all of my interiors a half-stop and underexposed my exteriors one stop, except for the very low light level night stuff, which I exposed normally.

QUESTION: I understand that you shot video tape and then rephotographed that work combined with live action, and all on the same day?

MARQUETTE: Yes. It was for the broadcasting sequence. I used 40-50 footcandles on the video taping of the broadcast, lighting for three TV cameras. Three hours later, after the tape had been edited, the action was restaged and we put it on film combined with TV monitor screens which displayed the video tape stuff we had shot previously. I was at 15 footcandles during the filming in order to retain the image on the TV monitors. We also set the camera shutter at 144° to minimize bar shift on the monitor screens.

QUESTION: I notice that your photography on other shows you've done comes through the tube consistently crisp and bright. How do you manage that?

MARQUETTE: Television has, in effect, a neutral density and low contrast fog filter built into the system, so I go for the sharpest, brightest quality I can get in

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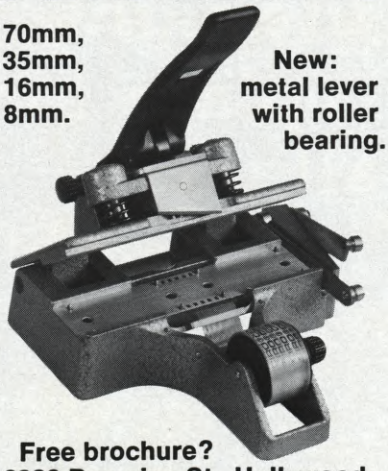

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the film images. That's why I use the best equipment I can get, use wide angle lenses a lot, don't overfilter and stop way down on exteriors and as much as possible on interiors. It is also why I place camera filters **behind** *my lenses rather than in front whenever possible.*

QUESTION: Is that the reason you used Panavision equipment on this television project?

MARQUETTE: Definitely. The majority of the camera equipment owned by the majors and camera rental companies is the same equipment used thirty years ago. The new equipment—really a system—made from the ground up, is Panavision. Its equipment, ideas and new technology have made it the Rolls-Royce of the motion picture industry. It is expensive, but all in all a great saving in time and money, and the quality it gives you is superb. I feel that any time you can get a sharper, more distinct image on film you will have a sharper, more distinct image on television, even with the 525 scanning lines per TV frame. Panavision lenses are far superior to any I know about.

QUESTION: Did you have any shutter or diaphragm exposure-compensating shots to make?

MARQUETTE: Yes, several, of both types. In general, I prefer making exposure adjustments by varying the lens stop during a shot rather than by the shutter. I do it by feel as the visual intensity of the light changes, during the transition point. On this show we had to make as much as a four-stop adjustment on one shot.

QUESTION: Did you do any trick shots?

MARQUETTE: We had a mirror setup to do in the Lee Remick suicide shot. To do this a car was driven into a mirror, positioned 45° to the camera, with the mirror view held fully by a wide angle lense to cover the background as well.

QUESTION: How did you handle the racing sequences?

MARQUETTE: We used multiple camera coverage and we used car-mounted cameras to create excitement. Because the vintage racers would function best at about 40-50 mph, we undercranked action moving to and from the camera at 8-12 fps and action across frame at 18 fps in order to give the effect of approximately 80 mph.

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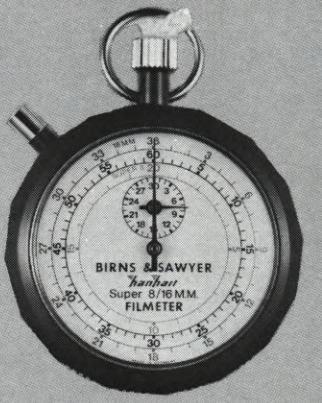

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QUESTION: Did the special effects used in the film create any photographic problems?

MARQUETTE: During the riot, war and racing sequences, when fire and explosions were planned, I suggested that a darker smoke be used instead of white smoke. The white smoke wipes out everything, there's no detail visible through it, whereas you do get detail through darker smoke. We also had sequences which required rain- and snow-making.

QUESTION: How much a factor was the weather during shooting?

MARQUETTE: Quite a problem at times. We were fogged in one entire morning at Ontario Speedway (the Le Mans race), but when it cleared by mid-day, we raced through the rest of the day and caught up. On another occasion, in completing the funeral sequence at a cemetery, I had to match the soft sun light we had had to work with several weeks before. We not only lost the sun, but had to shoot through rain and, in effect, hide it from the film. We had to be careful not to have any kind of backlight in order to make the rain invisible. We also had to stay in close with the lights and the camera. To do this we used wide angle FAY lights, hitting the subjects from one side only in order to match the previously-shot stuff, balancing this key light to the existing ambience and thereby keeping the background and fill in proportion to the other shots in this sequence. We also rigged heavy plastic above the actors to shield them from the rain.

QUESTION: Would you tackle another project this complex?

MARQUETTE: Anytime, given the skill and qualities of the people who worked on this project. It was a rewarding experience. ■

(ABOUT THE AUTHOR: WILLIAM HINES is a cinematographer with extensive experience in film and television production, who also writes technical and feature articles. His latest feature film assignment as Director of Photography is the forthcoming release, "MAG WHEELS".)

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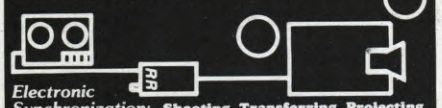

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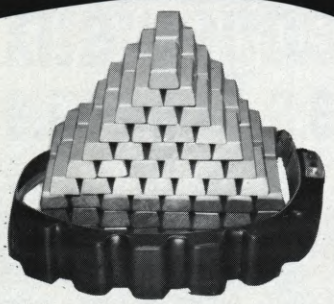

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Continued from Page 479

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(ABOUT THE AUTHOR: MATT BUTLER is a 26-year-old Australian whose varied background includes: theatre projection, photo typesetting, darkroom operations, studio photography, cinematography, film and video tape editing. He has worked in a technical capacity on many Australian short films and documentaries and is currently employed in the Video/Film Department of J. Walter Thompson, Sydney, Australia.)

THE CINEMA IN DEPTH
Continued from Page 475

crews and cinematographers, inadequate quality control on the part of the labs, a system of projection not matched to the abilities of normal human projectionists, and penny-pinching practices on the part of exhibitors. It all adds up to headaches and eyestrain and the demise of 3-D movies in half a year. And the memory still smarts.

Let's consider the shooting rigs themselves. A number of basically similar schemes were developed, usually based on using two studio cameras mounted on a single lathe-like base. Some rigs, like the Gunzburgs' setup, used cameras facing each other shooting into mirrors. Others, like the Fox unit, used one camera shooting the subject's image reflected by a semi-silvered mirror, with the other shooting through a mirror. The Universal stereo camera used two machines mounted side-by-side, but one upside down, to obtain the necessary interaxial distance.

Many features were shot with the Naturalvision rig—eight if I am not mistaken—including the Warner's efforts. The minimum interaxial for this unit was three-and-a-half inches. My tests have convinced me that this separation, for many focal lengths and subject-to-camera distances, produces eyestrain in many viewers because of needlessly expanded screen parallaxes (distance between corresponding left and right image points). Most photography is better accomplished at interaxials that are equal to, or less than, the nominal two-and-a-half inches given for the human interocular.

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Features that I had an opportunity to examine often showed recentration of optics for closeups or for certain focal lengths; that is, a shift in the position of the optical axes of the taking lenses resulting in spurious screen parallaxes, the most serious being vertical parallaxes, misalignments of corresponding left and right image points. If one image point is shifted upwards with respect to the other, by even very small values (more than .2 degrees), the result is an upward sheering of one eye with respect to the other. For most people this muscular effort causes eyestrain.

There are appreciable differences in planar and stereo photography, and cinematographers in Hollywood in the '50s had little or no experience with stereoscopic work. It's hard to expect anybody to do good work in a medium without some practice, yet this is exactly what the studios seemed to expect of the cameramen. So several shooting systems were devised to guide the cinematographer. One was published by Spottiswoode and Spottiswoode, another by Hill in the form of a calculator offered by the Motion Picture Research Council, and another in the form of charts and graphs by Levonian.

My work with all three has convinced me that the cinematography would have been better without such help.

The lab's part in all of this is crucial. Timing for the left and right print must be precisely the same, or dark and light prints will result. Even small differences in left and right image illumination will produce eyestrain. Shifting framelines produced by different printers or other factors will result in print pairs that have vertical parallax.

And a number of serious errors can take place in the projection booth. Matching the focal lengths of both projection lenses within 0.5 percent was not always the case in many houses. Both arcs must receive the same amperage or the images will have unmatched illumination. The projectionist must be on guard for shifted framelines to correct for vertical parallax. Although the projectors were electrically interlocked to keep them in sync, the shutters also have to be substantially in phase (opening and closing together), a condition not automatically guaranteed with the equipment employed. The Polaroid Corporation did a study of a hundred theaters showing stereo films in 1953 and found that 25 of them had images enough out of sync to be disturbing.

Then, too, five to ten percent of the population cannot see stereo, and up to another ten percent have anomolous stereo perception. These figures may seem discouraging, but the fact that

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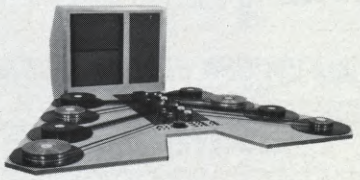
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there are tone-deaf people hasn't diminished activity on the part of musicians. The real problem here is that projectionists with anomolous stereo vision might mis-set their equipment to match their eyes' needs, while producing strain in just about everyone else in the theater.

Finally we come to the exhibitor, who sometimes sought to save money and wound up helping to kill stereo. Sprayed screens cannot do the job that aluminum surfaced screens can do. Screens painted with pigment simply have much higher ghosting, or spurious images, or left and right image cross-talk, than screens which are made of aluminum metal. Distributors sought to save pennies on stereo glasses of inferior quality. Nothing could be more foolish than to have every patron looking at the show through second-rate optics, but it was done.

For the past two years I have been shooting and editing stereoscopic films. In that time I've learned to make stereoscopic films which are very beautiful, and which can be looked at without eyestrain. People are thrilled by the experience of looking at good quality stereoscopic films, and I am thrilled that I am able to make them.

I am using a system with interlocked cameras and projectors that is very similar to the system employed by the studios in the '50s, yet I am able to project films that run rings around the efforts of the film industry. This success is attributable to good system design, and from learning how to do stereoscopic photography and projection. I believe that what I have engineered, and the method of photography, can be applied to larger formats, but my work was in the convenient and inexpensive Super-8 medium. Perhaps smaller is better, even when applied to stereoscopic films, for it is a glorious irony that the independent filmmaker now has the means to make excellent quality stereoscopic films, while the film industry, even with its latest systems, continues to produce nothing but eyestrain.

Yet, when all is said and done, the most powerful contribution of Super-8 is the intimacy it adds to filmic expression. No other medium has its ability to peel away layers and show real people in daily situations. People who approach Super-8 only as a teaching tool are missing exploiting Super-8's economy and the fact that all the traditional filmmaking techniques can be used in this medium. But that's less important than Super-8's unique filmmaking contribution: it's unintimidating. It's a form of filmmaking that is not merely more economical in terms of dollars and cents, but in simplicity and directness of expression. ■

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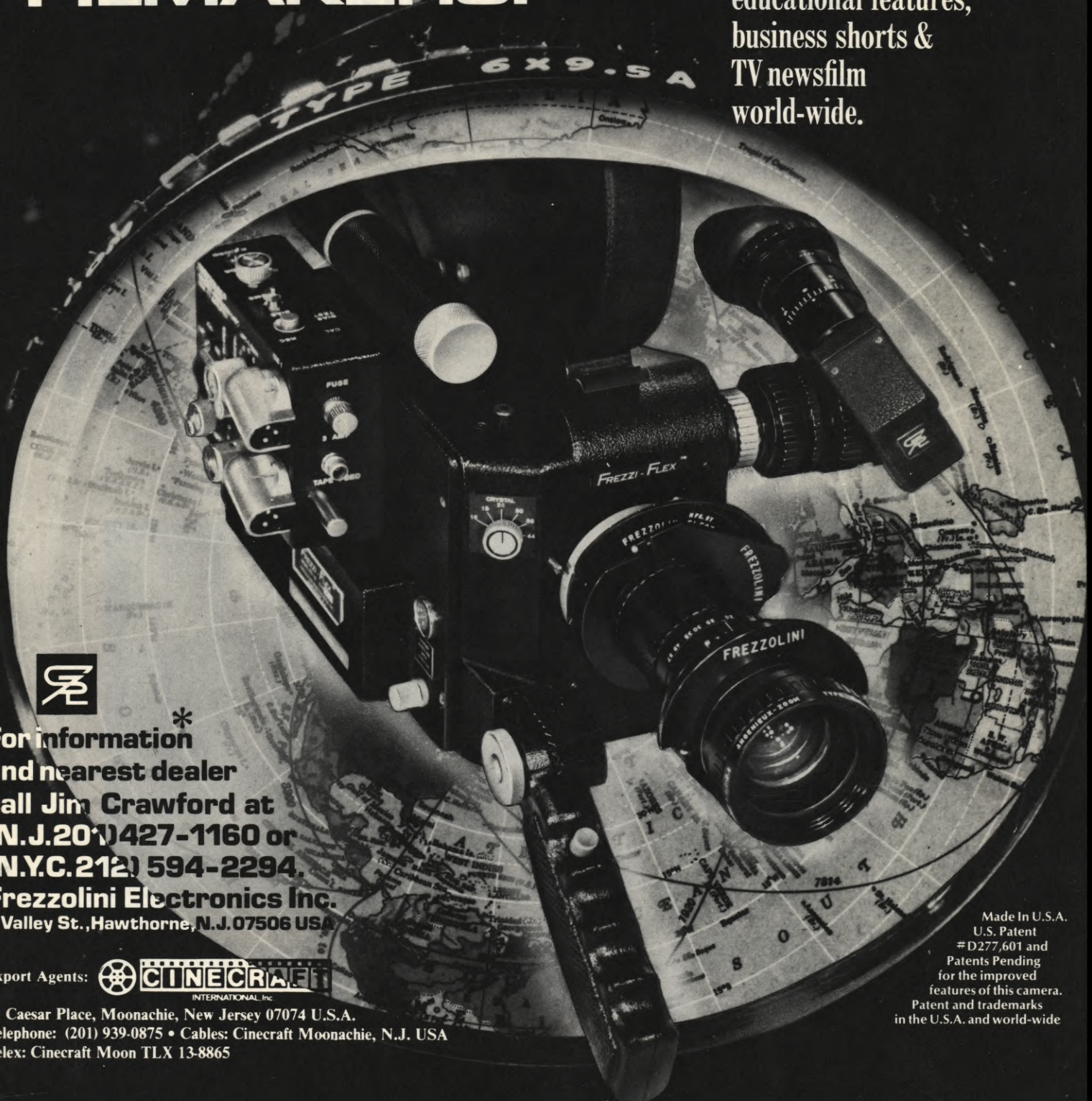

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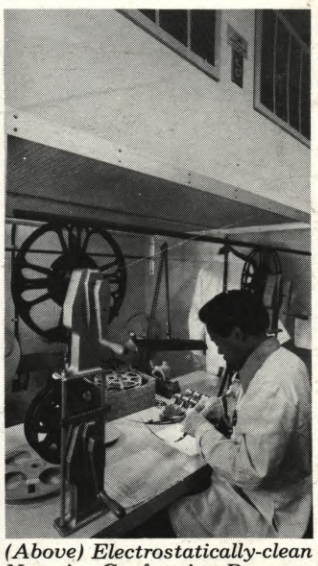

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